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THE WORKS OF JOHN RUSKIN

EDITED BY

E. T. COOK

AND

ALEXANDER WEDDERBURN

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GEORGE ALLEN, 156, CHARING CROSS ROAD
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1907

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VOLUME XXX

THE GUILD AND MUSEUM OF ST. GEORGE

THE GUILD AND MUSEUM

OF

ST. GEORGE

REPORTS, CATALOGUES, AND OTHER PAPERS

BY

JOHN RUSKIN

LONDON
GEORGE ALLEN, 156, CHARING CROSS ROAD
NEW YORK: LONGMANS, GREEN, AND CO.
1907

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Note.—Of the 41 Plates in this volume, 19 have in one form or another appeared before.

The subject of the *frontispiece*, given in photogravure, was Plate IV. (p. 237) in William White's *Principles of Art as illustrated by Examples in the Ruskin Museum* (1895).

The two drawings on Plate I. were given on p. 31, and as the frontispiece, respectively, in Blanche Atkinson's *Ruskin's Social Experiment at Barmouth* (1899).

Plates II. and IV., the upper subject on Plate V., Plates XXXVIII. and XXXIX., and the second subject on Plate XL., appeared in E. T. Cook's *Studies in Ruskin* (1890): pp. 146, 148, 158, 159, 160, 166, 168, 171, 175, 129.

A half-tone block from Mr. Creswick's bust (Plate III.) appeared on p. 120 of M. H. Spielmann's *John Ruskin* (1900).

The lower subject on Plate V. appeared (half-tone block) on Plate I. in the *Popular Illustrated Handbook to the Ruskin Museum* (1900), and (similarly, but on a larger scale) on p. 28 of the *Vorberichte für die XII. Konferenz in Mannheim* (1903).

The upper subject on Plate VI. appeared (half-tone block) on p. 34 of the *Vorberichte;* the lower (half-tone) on Plate VIII. of the *Popular Illustrated Handbook*, and again (similarly, but on a larger scale) on p. 35 of the *Vorberichte.*

Plates VII. and VIII. were Plates II. and III. (half-tone blocks) in the *Popular Illustrated Handbook.*

The "Verrocchio" on Plate XI. was Plate II. (p. 72) in *Principles of Art*, where, however, the photogravure was made from the picture after restoration.

Plate XIII. was on Plate VI. (half-tone) in the *Popular Illustrated Handbook.*

The portrait of Turner (Plate XXX.) appeared (half-tone) in Lionel Cust's

"Portraits of Turner" in the *Magazine of Art*, May 1895; in C. A. Swinburne's *Life and Work of Turner*, 1902; in *Turner and Ruskin* (1900), as frontispiece (photogravure to vol. ii.); and as frontispiece to the large edition of E. T. Cook's *Hidden Treasures at the National Gallery* (1905).

Plate XXXI. was on Plate VII. (half-tone) of the *Popular Illustrated Handbook*.

Plate XXXII. was Plate V. (photogravure), p. 501, in *Principles of Art*.

The subject on Plate XXXIII. appeared (half-tone) in the *Magazine of Art*, April 1900.

Plate XXXVII. appeared (small half-tone blocks) in M. H. Spielmann's "John Ruskin as an Artist" in *Scribner's Magazine*, December 1898.

The "May Queen" on Plate XL. was shown (woodcut) in J. P. Faunthorpe's "Professor Ruskin's May-day Festival" in *The Girl's Own Paper*, April 20, 1889, and again as a Plate facing p. 49, vol. i. of the privately-printed *Letters from John Ruskin to Rev. J. P. Faunthorpe*, 1895, where also (vol. i. p. 60) the gold cross is shown.

INTRODUCTION TO VOL. XXX

THIS volume contains (I.) various Memoranda, Reports, Accounts, and other Papers relating to St. George's Guild; (II.) Catalogues of the Museum at Sheffield, formed in connexion with the Guild; and, in an Appendix, various Letters, Reports, Speeches, and other matter relating to one or other of the foregoing subjects. Ruskin's writings in connexion with the Guild have never before been brought together; whilst the principal contents of the Museum are now for the first time catalogued in a complete form, and a large number of the works of art are reproduced. The catalogue includes notes by Ruskin hitherto unpublished.

I

The story of St. George's Guild is, in part, a study in Utopia, and, in part, a record of things actually done. This double aspect of the Guild has already been noted in the Introduction to *Fors Clavigera*,[1] and it should be borne in mind by readers of the present volume. Ruskin, as we have seen, disclaimed any idea of founding a model community under his personal direction.[2] He threw out suggestions which he hoped to see taken up by others, and he amused himself by elaborating details for such an ideal community as he had conceived in his mind.

In these respects Ruskin's schemes, like those of other builders of Utopia, were large and picturesque. St. George's Company, or Guild, was to embrace all holy and humble men of heart. Its main effort was designed to show "how much food-producing land might be recovered by well-applied labour from the barren or neglected districts of nominally cultivated countries."[3] It was to purchase land and to employ labourers upon it "under the carefullest supervision and

[1] See Vol. XXVII. p. lvii.
[2] Letter 49, § 2 (Vol. XXVIII. p. 236).
[3] *General Statement*, § 1 (below, p. 45).

with every proper means of mental instruction."[1] Other lands, not purchased by the Guild, would be cultivated and managed by its "Companions" in the same way. Manufactures would not cease, but agriculture would be revived and extended. The Guild, under the name of the Society of Mont Rose,[2] was to "extend its operations over the continent of Europe, and number its members ultimately by myriads."[3] On the lands of the Guild there were to be no machines moved by artificial fire;[4] but machinery, moved by natural forces, was to be employed on the largest scale. Floods were to be averted; fens to be drained; sea-erosion to be checked. The landlords were to be "men of independent fortune, devoting gifts and ingenuity to the service of the Guild, and owing their lordship to the fact that they could work as much better than their labourers as a good knight than his soldiers."[5] The labourers were to be "young people bred on old estates"; the commandants over them, "veteran soldiers";[6] for Ruskin had "observed constantly in historical readings the beneficence of strict military order in peace, and the justice, sense, and kindness of good officers acting unrestrictedly in civil capacities."[7] There would be no absentee landlords, and no squandering of treasure obtained from the earth upon the vicious pleasures of great cities. There were to be fixed rents, which, however, would for the most part be put back into the land in the form of improvements. Cultivation would thus be intensive; but all natural beauties would be religiously protected, and at chosen spots there would be parks in which all harmless animals would be preserved in the beauty of wild life.[8] The organisation of the Society was to depend on the Master as its head, who was to be invested with supreme and dictatorial powers. Under him were to come the "Marshals"—officers, like Roman Pro-Consuls, having great districts subject to them. Next in order came the Landlords, selected as aforesaid. "Marshals" and "Landlords" were to be called "Comites Ministrantes"—Companions of the Guild who spent themselves in public service. Under them would come "Comites Militantes"—Companions of the rank and file, working on the Company's lands as land-agents, tenant farmers, hired labourers,

[1] *Master's Report*, 1879, § 4 (below, p. 17).
[2] *Fors*, Letter 17 (Vol. XXVII. p. 296).
[3] *Master's Report*, 1881, § 1 (below, p. 32).
[4] *Fors*, Letter 58 (Vol. XXVIII. p. 423).
[5] *Fors*, Letter 58 (Vol. XXVIII. p. 424).
[6] *Fors*, Letter 37 (Vol. XXVIII. p. 21).
[7] *General Statement*, § 2 (below, p. 46).
[8] *Master's Report*, 1879, § 5 (below, p. 18).

or tradesmen. And last of all would be the "Comites Consilii" ("Friends in Council")—Companions pledged to St. George's Vow and giving tenths of their income to the Guild, but living their own lives and not resident on St. George's lands.[1] There were also, it seems, to be "outside adherents," looked upon as friends, hoped for as Companions, and distinguished by badges of "square bits of gold."[2] Dress in all classes would be as determined as the heraldry of coronets. There would be no idle rich, and no oppressed poor. Luxury would be realised for all, but luxury exquisite and refined. Landladies would wear beautiful frocks, and peasant women would carry their wealth, like girls of the Alpine valleys, on gold and silver ornaments in their hair. The agricultural life was to be combined with refinement, and with knowledge of all useful crafts.[3] The boys were to be carpenters and to make good household furniture; the girls, to cook the finest of Yorkshire pies.[4] There would be model schools and museums on every estate, and each cottage would have its Shepherd's Library and selected pictures, ordained for it by the Master. Currency was to be based on staples of food and clothing, and to be stamped with Florentine designs. The golden age and mild Saturnian reign were to return among men as the result of St. George's labours for Merrie England.

Such was the ideal. The actual realisation was a Master who, when wanted to discuss legal deeds, was often drawing leaves of anagallis tenella;[5] a society of Companions, few and uninfluential; some cottages in Wales; twenty acres of partly cleared woodland in Worcestershire; a few bleak acres in Yorkshire; and a single museum. The large schemes for the reclamation of waste land and the novel use on a great scale of tides and streams shrunk into some minute gardening experiments at Brantwood.[6] The descent from the ideal to the real is long and steep, and it is easily explained. In the first place, it should not be supposed that Ruskin gravely intended to institute forthwith everything that he suggested. It is necessary to remember, in reading his writings on these subjects, that "St. George" stands for an ideal, as well as for practical counsels. Thus, as has been pointed out already,[7]

[1] See for all this *Fors*, Letters 58 and 63 (Vol. XXVIII.).
[2] See, in a later volume of this edition, a letter to the Rev. J. P. Faunthorpe of October 18, 1881.
[3] Letter 48, § 9 (Vol. XXVIII. pp. 209, 210).
[4] *Ibid.*, p. 211.
[5] See Vol. XXIX. p. 206.
[6] See *Report*, 1881, § 11, and *General Statement*, § 8 (below, pp. 39, 50); and compare Vol. XXV. pp. xxxvii.-xxxviii.
[7] See Vol. XXVII. p. lvii.

when Ruskin amuses himself with designs and legends for "St. George's" ducats, it is not to be imagined that he intended to infringe the royal prerogative by which the coining of money is the right of the Crown alone. That is obvious; but the distinction between his visionary Utopia and his schemes for an actual Guild of St. George was not always clear, and, as Ruskin himself suspected,[1] the confusion deterred many people from answering to his call.

The main scheme of the Guild was in itself perfectly practical. His first proposal was simply that men and women should league themselves together, under a pledge to give a tenth of their possessions to definite public service. He set the example himself, and proposed that the "St. George's Fund" should primarily be expended in the purchase of land for settlement. Again a very practical, and a very much needed, purpose. Ruskin recognised a little earlier than the rest of the world a social need which everybody now perceives. He knew what was wanted; but he knew also that he was not the man to carry it through. His knowledge "did not qualify him, nor did the nature of his general occupations permit him, to undertake the personal direction of any farming operations."[2] He was perfectly aware that his strength did not lie in such directions. "My own gifts," he says in one place, "lie more in the way of cataloguing minerals than of managing men."[3] "For my own part," he says in another, "I entirely hate the whole business; I dislike having either power or responsibility." He held on only until he found "somebody else to take up the matter in the same mind, and with a better heart."[4] His Company was but "a raft"; and he only "a makeshift Master."[5] His purpose was to point the way; his hope, that others would be found to take the lead in walking in it.

He continued, therefore, his "makeshift" work. The Fund was started, as we have seen, in 1871. A first gift of land came to him in 1875. His first draft for the constitution of the Company was published in July 1875. The legal difficulties, however, were many, and Ruskin complains copiously of them in *Fors*.[6] He had the advice of one of the ablest conveyancers of the day, the late Mr. William Barber, Q.C. Ruskin liked him, and both he and the solicitors were

[1] See *Fors*, Letter 85 (Vol. XXIX. p. 316). Compare the *Master's Report*, 1885, § 3 (below, p. 95), where he speaks of the "aspect of romance" in *Fors Clavigera*.
[2] *Master's Report*, 1879, § 7 (below, p. 18).
[3] *Fors*, Letter 81 (Vol. XXIX. p. 216 *n.*).
[4] *Fors*, Letter 37 (Vol. XXVIII. p. 23).
[5] *Fors*, Letters 50, 67, 81 (Vol. XXVIII. pp. 264, 644; Vol. XXIX. p. 197).
[6] See Vol. XXVIII. p. 268; Vol. XXIX. pp. 27, 47, 325, 350.

sympathetic and desirous of meeting their client's wishes. But the idea was new, and probably no Association of the kind had ever been started before. The lawyers began on the lines of assimilating the Company to a commercial undertaking, but these were found not to adapt themselves to Ruskin's requirements. After a time the idea occurred to them of proceeding under the 23rd section of the Companies Act of 1867. The latent capacities of that Act for covering various kinds of limited-liability associations for philanthropic or semi-philanthropic purposes had at the time been little explored. Ultimately this idea was found to meet all the requirements of the case. The necessary notice of "Application for a License of the Board of Trade" was given in the public press on August 6, 1878. This is printed, as somewhat of a curiosity in such matters, in the present volume (p. 12). The Memorandum and Articles of Association, dated October 14, 1878, were duly filed; and a Licence to the Guild of St. George to hold lands was granted on October 22 by "the Lords of the Committee of Privy Council appointed for the consideration of matters relating to Trade and Foreign Plantations." The Memorandum and Articles, in which the requirements of legal form did not suffice to obliterate all traces of Ruskin's style, form the first section of this volume, together with an abstract of them prepared by him (pp. 1–11). In this, as in other practical matters, Ruskin was a pioneer. The Memorandum and Articles have given hints to more than one legal firm entrusted with the task of forming "Companies" on somewhat similar lines.

The constitution of the Guild of St. George had taken three years. A correspondence with his solicitors is extant, showing how much time, thought, and trouble Ruskin had expended on the task; though it is also the case that sometimes, when his instructions were wanted, he was not found accessible. But at the very time when all the initial difficulties seemed to be surmounted Ruskin was stricken down. He had already suffered a grievous disappointment in 1877, when his friends, Sir Thomas Acland and Mr. Cowper-Temple (afterwards Lord Mount-Temple) resigned their joint-trusteeship of St. George's Fund. He knew not, he says, until then "whether some noble of England might not hear and understand in time, and take upon himself Mastership and Captaincy in this sacred war."[1] He received a further disappointment, later in the same year, when another friend had been the means of diverting some intended help from the Fund. A few months later, at the critical moment, when the legal

[1] *Fors*, Letter 78 (Vol. XXIX. p. 137).

constitution was complete and the order should have been "full steam ahead," the Master of the Guild fell very seriously ill. He gradually recovered health, but his energies were to be much dissipated, and again after a few years, his days were clouded over, so that the Guild fell into a state of suspended animation. If any one be tempted to smile or to wonder at the contrast between its promise and performance, he should not forget that at the very moment when Ruskin's active co-operation was most needed he was disabled by illness, and that the little vessel which he had set afloat on the waves of a rough world was thus deprived of its captain.

Yet something was accomplished, and more attempted, on the agricultural side of St. George's Guild. Records of the work will be found, partly in *Fors*, and partly in the various Reports by Ruskin which are collected in this volume. First, however, it may be helpful to readers both of *Fors* and of the present volume to give a succinct account of the properties of the Guild (other than the Museum, which is the subject of a separate part of this Introduction). The properties, then, in the order of their acquisition, were these:—

(1) A cottage at *Walkley*, near Sheffield, with about an acre of ground (referred to in *Fors*, Letters 56, 59, 60, 62, 67, etc.;[1] and below, pp. 19, 71).—The cottage, the first home of the Museum, was sold by the Guild in 1895, when the Museum had been moved (see below, p. xlviii.), and four small plots of land near the Museum were sold in 1905. It has been rebuilt as a training home for girls, and is called "Ruskin House."

(2) Eight cottages, on freehold land, at *Barmouth* (referred to below, pp. 20, 49).—This was the first acquisition of the Guild; presented in 1875, as related in Letters 50 and 56 of *Fors*, by Mrs. Talbot.[2] The cottages remain in possession of the Guild, and will presently be described (p. xxviii.).

(3) Twenty acres of woodland at *Bewdley* in Worcestershire, the gift of Mr. George Baker, the present Master of the Guild (referred to below, pp. 20, 50, 71).—This land, adjoining Beaucastle Farm, is often referred to in *Fors*,[3] and Ruskin at one time intended to build a Museum upon it. This plan, however, was abandoned; though the land was partly cleared.[4] The Guild has recently built a good farm-cottage on the land, for the purpose of letting it as a fruit farm.

[1] Vol. XXVIII. pp. 395, 449, 468, 529, 658.
[2] Vol. XXVIII. pp. 268, 395, 424.
[3] See Vol. XXVIII. pp. 629, 630; Vol. XXIX. pp. 164, 171.
[4] Vol. XXVIII. p. 606.

(4) Thirteen acres of garden and fields, with farmhouse and buildings, at *Totley* in Derbyshire, on the outskirts of Sheffield (referred to below, pp. 40, 49, 71).—This land, bought by Ruskin for the Guild at a cost of £2200 in 1877,[1] is in the parish of *Mickley;* but *Totley* is the postal address, and *Abbeydale* is not far off. Ruskin, somewhat to the confusion of his readers, calls the property by all these different names in different writings.[2] In *Fors*, he preferred "Abbeydale"; he liked to think that St. George's properties had pretty names.[3] The land was bought by Ruskin in response, as he relates in *Fors*,[4] to a request from some of the working men of Sheffield for allotments. Some of the men, it seems, were shoemakers, and Ruskin looked forward to the experiment with hopeful interest.[5] He was not able, however, to give it personal direction at the start,[6] and the shoemakers seem to have had ideas of "vote of the majority" which gave him uneasiness.[7] The proposed allotments had a short and, I believe, somewhat stormy career, and Ruskin fell back upon a favourite resource on occasions of this kind; that is to say, he called his old gardener, David Downs, to the rescue. Already in the *Report* for 1879 a new purpose for the Totley estate is announced: it was to be put "under cultivation, with the object of showing the best methods of managing fruit-trees in the climate of northern England; with attached greenhouses and botanic garden for the orderly display of all interesting European plants" (p. 20). But "the climate of northern England" had views of its own, antagonistic to Ruskin's schemes. The rare plants and the fruit-trees remained only a beautiful vision; but the land was "brought into heart" to supply strawberries, currants, and gooseberries to the Sheffield markets "at a price both moderate and fixed" (p. 49). Two years later the estate is dismissed curtly as "very poor land" (p. 71).[8] It is in very truth a cold, bleak spot; but the tenant, to whom it is now let, makes, it is believed, a fair living out of the land.

(5) A small plot, about three-quarters of an acre, with a cottage, at *Cloughton*, near Scarborough (referred to below, pp. 19, 71).—This plot was bought by Ruskin in order "to establish in useful work" a member of the Guild, Mr. John Guy, who had put himself into

[1] *Fors*, Letter 80 (Vol. XXIX. p. 183).
[2] It appears also in one place as Abbey Vale (Vol. XXIX. p. 211).
[3] See Letter 80 (Vol. XXIX. p. 173).
[4] Letter 76, § 15 (Vol. XXIX. p. 98).
[5] Vol. XXIX. p. 112.
[6] Vol. XXIX. p. 208.
[7] Vol. XXIX. p. 273.
[8] "Suppose we sell all that good-for-nothing land at Totley," he wrote to Downs (April 24, 1881), "and take somebody else in, for once—if we can—instead of being always taken in ourselves, for a change?"

communication with Ruskin through *Fors Clavigera*.[1] "A brave and gentle Companion," as Ruskin calls him, he was to set an example with his wife of "practical and patient country economy." He left, however, in 1882, and emigrated some twenty years ago; the cottage formerly occupied by him is let to another tenant.

Of other property, the Guild holds some investments, now (1907) bringing in about £75 per annum.

Of the property in land and houses, the most interesting of St. George's Estates is the one at Barmouth. "On the shores of Cardigan Bay, swept by the warm current of the Gulf Stream, a steep, rugged cliff juts boldly out from the mountain range which rises above the broad estuary of the River Mawddach. Perched on narrow ledges of this cliff, wherever they can find foothold, are the rough stone-built cottages of the Welsh fishing village of Abermaw, better known to-day as the modern watering-place of Barmouth. It is pleasant to forget, and from some points of view it is possible not to see, the ugly new buildings; and the old town climbing up the face of the rock in utmost irregularity of outline, with the fine mass of the mountain grandly uplifted high above, is as picturesque as ever. . . . Into every cranny blows the sweet salt air from the sea; every cottage is steeped in sunshine during the greater part of the day, and from every window can be seen either the long soft line of mountains across the estuary, or the sea glimmering to the far horizon."[2] It was in this part of old Barmouth—"on noble crystalline rock," Ruskin was thankful to say[3]—that he received the first gift of land for St. George's Guild. The gift was of eight cottages and a piece of ground; the donor was Mrs. G. T. Talbot, to whom he wrote the following letter of thanks:[4]—

"Herne Hill, London, S.E.,
"*December* 15, '74.

"My dear Madam,—Again I have been, to my great vexation, prevented from at once replying to your most kind and important letter. The ground and houses which you offer me are exactly the kind of property I most wish to obtain for the St. George's Company. I accept them at once with very glad thanks, and will endeavour soon to come and see them, and thank you and your son in person.

[1] See the letters from him in Vol. XXIX. pp. 145, 326.
[2] *Ruskin's Social Experiment at Barmouth*, by Blanche Atkinson (1900), pp. 9–11.
[3] *Fors*, Letter 69 (Vol. XXVIII. p. 687).
[4] Here reprinted from p. 18 of Miss Atkinson's pamphlet. Some other letters included in the same pamphlet are given in Appendix I., below, p. 300.

"No cottagers shall be disturbed, but in quiet and slow ways assisted, as each may deserve or wish to better their own houses in sanitary and comfortable points. My principle is to work with the minutest possible touches, but with steady end in view, and by developing as I can the energy of the people I want to help.

"I will write more to your son if possible to-morrow, but am still heavily overworked.

"Always gratefully yours,

"J. RUSKIN."

No existing tenant was disturbed; the Guild executed all repairs; rents were never raised, but punctual payment was insisted upon.[1] There is nothing novel, or even unusual where kindly landlords are concerned, in the arrangement; but St. George's Cottages at Barmouth happen to have a certain character of their own which is not without interest. Many of the tenants are the same to-day as in 1875; and it is pleasant, says Miss Atkinson, to hear the pride with which they speak of "my cottage" as a home, and not a mere temporary dwelling-place. Ruskin made friends with many of the tenants when he visited Barmouth in 1876. Among them was an old man, commonly known as "Garibaldi" from some resemblance to the Italian hero. He was a scholar and read some of "the Master's" books. "He says some very good things," was the old man's verdict; "but it is a pity he does not write better English, for then I could understand it better." But the most interesting tenant of St. George's Cottages was M. Auguste Guyard, who, at the time of Ruskin's visit to Barmouth, was living at Rock Terrace. "It was a strange fate which brought him from Paris, from a circle of literary and philosophical friends, to end his days in a remote English village, doctoring his poor neighbours, teaching Welsh peasant women to make vegetable soups, and trying by experiments to discover what herbs and trees would grow best in his rocky mountain ground, and best resist the storms from the Atlantic that often swept across his terraced gardens." And it was a happy chance —a stroke of some favouring "Fors"—that brought this French philosopher into connexion with Ruskin. For M. Guyard, the friend of Victor Hugo, had himself been a social reformer. In his native village of Frotey-les-Vesoul, he had tried to establish a *commune modèle*. His experiment is described in his *Lettres aux Gens de Frotey*,[2] and it closely

[1] See *Fors*, Letter 79 (Vol. XXIX. p. 148).

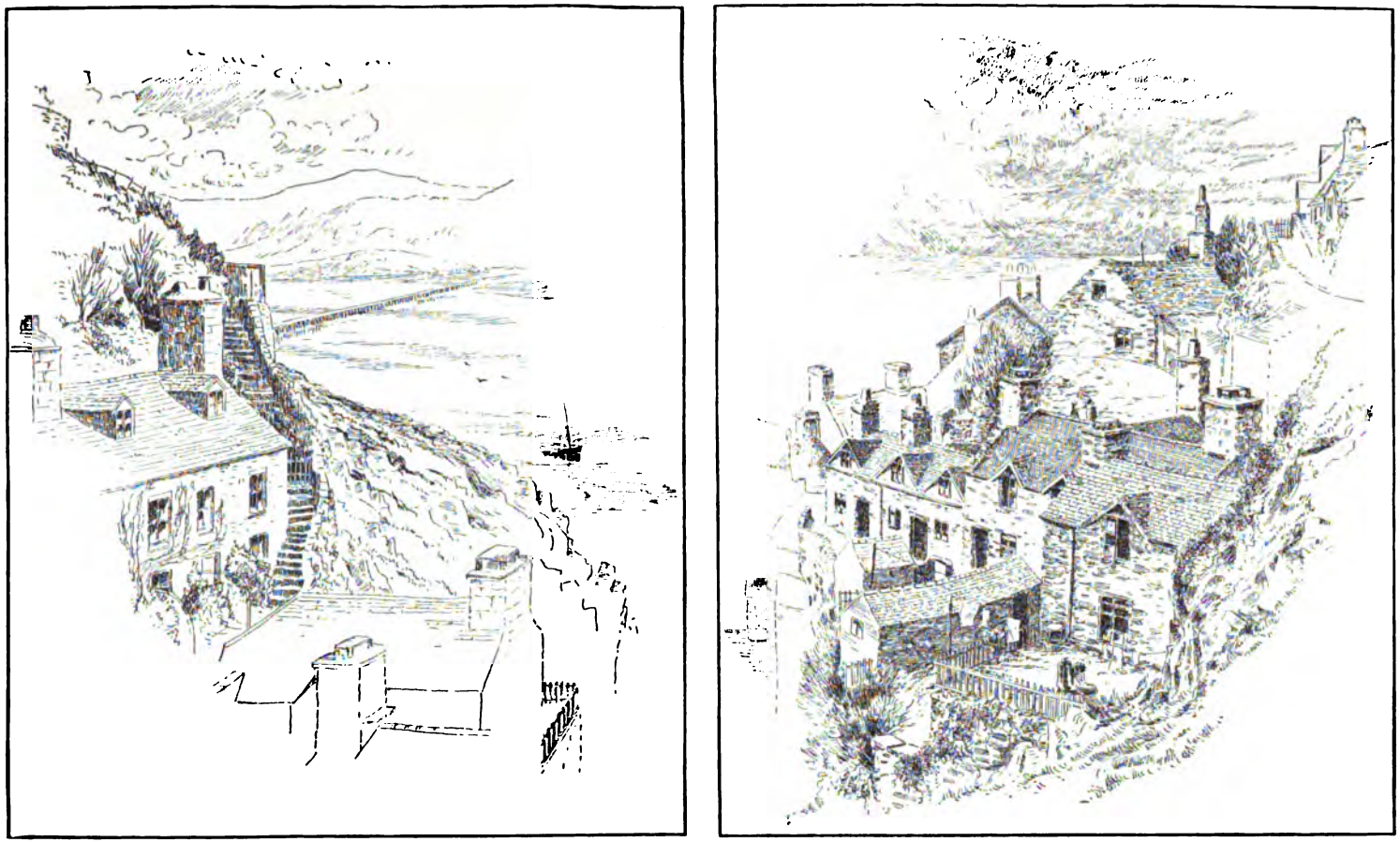
[2] Published at Paris in 1863. See also his book *Des Droits, des Devoirs, et des Constitutions, au point de vue de la Destinée Humaine*. A copy (1882), which was dedicated to Ruskin, is in the Museum.

resembles the ideal which Ruskin had set before himself in the Guild of St. George. "These things which I am but now discovering and trying to teach," exclaimed Ruskin, "*you* knew and taught when I was a child." When Paris was besieged in 1870 M. Guyard sought refuge in England; a cottage at Barmouth was offered to him, and there he lived until his death in 1882. The evening of his days was surrounded by the happiness, as Ruskin describes in *Modern Painters*, which those may find who "possess, in a furrow or two of garden ground, a truly infinite dominion."[1] He was a great lover of animal-companions, among which he numbered a tame hawk; and it was to him that Victor Hugo, when going into exile, entrusted his best-beloved Persian cat. All knowledge of the herbs of the field was M. Guyard's; and "it was wonderful what the skill and industry of the philosopher-gardener produced out of the various little plots of ground under his care. Vegetables never failed, in plenty, all the year round. Willows still wave their graceful branches where he planted them on ledges of the mountain-side; here and there a little copse of thorn and birch trees relieves the bare rock; patches of wild strawberry and beds of sweet violets show traces of his handiwork." The story of this tenant of St. George reads like many a page of *Fors Clavigera* translated into real life. M. Guyard lies buried, on a spot chosen by himself on the mountain-side, 150 feet above his cottage, and on the gravestone are some lines which he dictated to his daughter the day before his death. He describes himself as Sower—as one who, amid a thousand difficulties, sowed the True, the Good, the Beautiful. Such work, he added, "finds no recompense in this world." But "Not on the vulgar mass called 'work' must sentence pass." This tenant of St. George was one of those for whom, as for the Master of the Guild, the final account must comprehend many

> "Thoughts hardly to be packed
> Into a narrow act."[2]

M. Guyard's cottage is now occupied by Mr. A. J. Hewins, the artist, whose sketches are here reproduced (Plate I.). It is pleasant to know that Mrs. Talbot has given a large tract of heather, grass, and rock, lying above and to the west of St. George's Cottages, into the

[1] Vol. V. p. 383.
[2] Browning's *Rabbi Ben Ezra*.



A. J. Hewitt

St. George's Cottages at Barmouth

hands of the National Trust Fund, which holds it "for the enjoyment of the people of Barmouth for ever."[1]

Having now taken stock of St. George's possessions, we may glance briefly at the history of the Guild, as told in *Fors Clavigera* and in the present volume. The "Guild" grew out of the Fund which Ruskin started in 1871, as announced in Letter 5 of *Fors*, for the purpose of "the buying and securing of land in England, which shall not be built upon, but cultivated by Englishmen with their own hands."[2] Three months later, he paid £1000 into the Fund, and presently increased his initial gift to £7000 worth of consols, as a tithe of his possessions.[3] By December 1875 the Company was "distinctly in existence."[4] In 1877 the name Company was changed to Guild.[5]

The Articles of Association are dated, as we have seen, October 1878. The First Report submitted by the Master to the members of the Guild comes next in this volume (pp. 13–28). It is dated February 12, 1879, and reports progress up to that time. The document is equally characteristic of its author and uncharacteristic of company Reports in general.

Ruskin's Second Report (pp. 29–41), covering the years 1879–1881, is dated December 6, 1881. It again speaks of his ill-health; he is still carrying on the work as best he may—or rather still keeping the Guild in being—in the hope that its work may presently be taken up by others. He refers "to accidental hindrances and other causes of disappointment," and says that his own efforts are being devoted only to the school and Museum work of the Guild, to which we shall come presently. He mentions also St. George's mill in the Isle of Man, for the weaving of homespun thread; to this also we shall revert.

[1] See *St. George*, vol. iv. p. 288. It may be hoped that the cottages will similarly be held. At a meeting of the Guild held at Sheffield, May 12, 1901, it was unanimously agreed—"That this meeting of the Guild of St. George recognises fully that it was Mr. Ruskin's desire, in receiving from Mrs. Talbot the gift of eight cottages at Barmouth, that they should be for ever dedicated to the use of the poor of Barmouth at moderate rentals, and that Mrs. Talbot should administer the same during her lifetime, and apply the results to the upholding, repairing, and improving the cottages—the Guild for itself and successors pledges itself to the continuance of this, and will insist on this being faithfully continued by any society or organisation taking over the property, should the Guild at any future time be dissolved."

[2] Vol. XXVII. p. 95.

[3] Vol. XXVII. pp. 141, 199.

[4] Vol. XXVIII. p. 503.

[5] Vol. XXIX. pp. 181–182.

In this Second Report Ruskin speaks of an intention "to collate the laws of the Society in a simple form out of the fragmentary one in which they are written in *Fors*." This purpose was partly carried out in the pamphlet (dated February 21, 1882) which comes next in the volume—the *General Statement explaining the Nature and Purposes of St. George's Guild* (pp. 45–66). The pamphlet begins with a clear re-statement of the objects of the Guild; announces a relaxation of the rule requiring Companions to give a tenth of their income; reports progress on the various properties, above described; and then turns to Ruskin's scheme in connexion with the St. George's Museum at Sheffield. He invites public subscriptions for this purpose, and calls attention to the approaching sale of the library of Hamilton Palace. Of this he had been advised in advance by his friend, Mr. Quaritch. Ruskin knew the manuscripts in this Library, as he had visited Hamilton at the tenth Duke's invitation in 1853, and had studied them closely.[1] He issued a special edition of the *General Statement* with a note upon the approaching sale, suggesting the formation of a fund for the purchase of the manuscripts for the nation. Unhappily the appeal met with no response whatever, and the manuscripts (including Botticelli's illustrations of Dante) were sold to the Prussian Government in October 1882.

The next paper, in order of time, in this volume, is a Report of a *Meeting of the Guild* (pp. 87–89), held at Oxford on *December 4, 1884*. During the interval, it may be explained, Ruskin had in the spring of 1882 been seriously ill; a long sojourn abroad, after his recovery, had restored his health; and towards the end of 1883 he had accepted re-appointment as Slade Professor at Oxford. In his speech on the present occasion Ruskin again referred to the disappointments which had attended the agricultural work of the Guild, and to his hope that its principles would still be acted upon by others. He then passed, as before, to his educational schemes and to plans for the enlargement of the Museum.

The *Report*, covering the years 1882–1884, which was to have been submitted at this meeting, was delayed by the pressure of Ruskin's resumed duties at Oxford. It ultimately appeared early in *1885*, and is printed below (pp. 69–87). Here, again, Ruskin has little to say about the Guild's "insignificant possessions" in land. Nor had the roll of its Companions greatly increased; the list of members (p. 86) shows at this time a total of fifty-seven. The Report contains, however,

[1] See Vol. XII. pp. lxvii.–lxviii.

many and interesting details about Ruskin's purchases for the Museum. It mentions also Mr. Albert Fleming's revival of a spinning-wheel industry, presently to be noticed.

The next *Report* (pp. 93–99) is for the year 1885, and is dated *January 1886*. It is the last which Ruskin was ever to submit. In it he states, yet once again, the objects which he had in view in founding the Guild, and complains, with some bitterness, that none of his rich or influential friends had come forward to help him. Financial help had not even been forthcoming for his larger Museum plans, and he explains the more modest scheme which at this time he had in view (see below, p. 98). At the end of the Report he refers again to "the kindly and honest trade in homespun work."

This, as just stated, is the last of Ruskin's Reports; but among his papers are some further notes on the Guild, now printed (pp. 153–156). They are of considerable interest as enforcing a point made by him long previously;[1] namely, that accurate "census and account" is an essential preliminary to social reform: a preliminary which the labours of Mr. Charles Booth and his school have done much to accomplish.

The next section of the present volume is taken up with what we may call Ruskin's Essay in Account Keeping. The rare pamphlet which comes first under this head (pp. 103–140) is here reprinted, as Ruskin issued it; but the arrangement is not very clear, and an elucidatory note may be desirable. The pamphlet, then, contains (1) the Accounts of the Guild for 1877–1878–June 1879 (pp. 113–123); (2) Ruskin's analysis of the said accounts (pp. 103–110)—a very characteristic piece of writing; (3) a summary of the Accounts of the Guild from the inception of the "Fund" to 1882, drawn up by Mr. Rydings (pp. 124–130). Mr. Rydings had, at an early stage of Ruskin's account-keeping, suggested that it would be well to check the items before publication and volunteered his assistance, which Ruskin gladly accepted;[2] and the summary contains references to the more detailed accounts given in *Fors*. The pamphlet contains next (4) a paper by Ruskin (dated March 22, 1884), entitled *Financial History of St. George's Guild* (pp. 131–140). The "history" begins at the beginning of the Fund in 1871, and breaks off in 1877. Ruskin promises at the end a resumption of the History, but this was never done.

The pamphlet, last described, takes the accounts down to 1882.

[1] See *Sesame and Lilies*, § 22 (Vol. XVIII. p. 72).
[2] Vol. XXVIII. pp. 611, 658.

Those for 1883 and 1884 are partly contained in the *Master's Report*, 1884 (pp. 77–80). But in 1884 full accounts were issued for the years 1881–1883 (pp. 143–147). These are followed by accounts for 1884 (pp. 151, 152). Beyond this date, it is unnecessary, even in a complete edition of Ruskin's writings, to carry the matter. The accounts last mentioned were audited at the end of 1885; and after this date Ruskin took no personal part in the Guild's general business. I do not propose to attempt any further analysis of the accounts here. Indeed, I am not sure that a Royal Commission, with firms of Chartered Accountants as assessors, might not be the only body competent to reduce them to complete transparency. They had best be left as Ruskin issued them, telling their own tale (as he said) in a "not, I hope, unentertaining history of the Don Quixote of Denmark Hill" (p. 110).

The agricultural enterprises of St. George's Guild, noticed in the various Reports and Accounts contained in this volume, must also perhaps be ranked in a chapter of the same history. Certainly they were not a practical success. It may be that they were not given a fair chance. Ruskin himself says that he did not give it, and the men who were attracted by his schemes and encouraged by his enthusiastic promises were not always of the right stuff. Some of them were, it seems, infected by "infernal notions of equality and independence";[1] others perhaps found St. George a harder taskmaster than they bargained for. At any rate St. George's farms, it is to be feared, produced very little except a plentiful crop of disappointments. Ruskin's ideal settlements, as pictured in the pages of *Fors Clavigera*, are charming; but the realities were too often grim or grotesque, and sometimes both.[2] Yet his root-idea was right, and many of his particular suggestions have by other persons and in other ways been carried out. The memory of the more idealistic side of St. George's Guild was preserved in the name "Ruskin" given to a co-operate community which flourished for some years in Tennessee, U.S.A.[3] In his own country Ruskin's experiment was, as it were, a sign-post pointing to that

[1] *Fors*, Letter 66, § 20 (Vol. XXVIII. p. 630).

[2] Many of Ruskin's objects were very much those of the Unemployed Workmen's Act of 1905. The inherent difficulties in such efforts may be judged from the speech of the President of the Local Government Board in the House of Commons, February 20, 1907.

[3] An illustrated account of this community (by Harold J. Shepstone) appeared in the *Wide World Magazine* for June 1899 (pp. 261–268).

"return to the land" which is now on so many sides being attempted. "Quixotic," "unpractical," "visionary," his schemes were called; but, after all, were they not in what has turned out to be a main stream of tendency, in these days of legislation, action, and discussions directed towards allotments, small holdings, afforestation, industrial villages, garden cities? Something, too, was accomplished by Ruskin in the way of stimulus, suggestion, and sympathy given to individual friends or disciples. Some perception of this fact came to him in encouragement as he laid down his pen at the conclusion of *Fors Clavigera;* it was borne in upon him, he says, that "in many secret places the prayer was made which I had foolishly listened for at the corner of the streets"; and that "on many hills which I had thought left desolate, the hosts of heaven still moved in chariots of fire."[1] A particular instance, mentioned incidentally in *Fors*, may here be noted. A devoted friend of many years' standing, the late Mr. Charles H. Woodd, shared to the full Ruskin's longing to make two blades of grass grow where one grew before. On his property in Yorkshire Mr. Woodd realised this aim. What was once a wild stretch of moorland was drained and planted, and, though the sporting amenities of the estate were perforce destroyed, it was redeemed as a habitation for men. Ruskin's hopes for the creation of enclaves, in which animal-life might be studied in its natural state, have found some realisation; for under the Wild Birds Protection Acts of 1880 and later years sanctuaries within which no birds may be killed have been established in five English counties.[2] Ruskin's memory was preserved in connexion with such schemes, when his friend, Mr. Henry Willett, frequently mentioned in *Fors*, made over to the Ashmolean Natural History Society of Oxfordshire a piece of land at Cothill, near Abingdon, under the name of "The Ruskin Plot." The land, about five acres in extent, comprises woodland, marsh, bog, and water, and contains many local and rare specimens of animal and vegetable life; and the donor's desire was, as Ruskin wished, that the plot should be kept for all time in its natural condition. In these and many other ways persons and movements have arisen to carry out plans, "which," says Ruskin, "would have been good for little if their coping could at once have been conjectured or foretold in their foundations. It has been throughout my trust," he adds, "that if Death should write on these, 'What this

[1] Vol. XXIX. pp. 527–528.

[2] See a summary of "Orders under the Wild Birds Protection Acts" in the *Times*, August 30, 1906.

man began to build, he was not able to finish,' God may also write on them, not in anger, but in aid, 'A stronger than he cometh.'"[1]

It will have been noticed, in the foregoing pages, that the work of St. George's Guild included, besides the holding and cultivation of land, some incidental activity in connexion with industrial enterprises and also schemes of an educational nature.

The story of the industrial enterprises connected in one way or another with St. George's Guild is told in an Appendix (III.) to this volume. The first enterprise took the form of encouragement given to Mr. Rydings, a Companion of the Guild, in his efforts to revive, maintain, and extend a manufacture of *home-spun wool at Laxey, in the Isle of Man.* Ruskin first refers to this subject in Letter 72 (December 1876) of *Fors*, where he notes the sending of a cheque to Mr. Rydings "for the encouragement of some of the older and feebler workers," and suggests the adoption of "the square yard of Laxey homespun of a given weight" as "one of the standards of value in St. George's currency."[2] The running of the mill at Laxey is referred to in Ruskin's *Report* of 1881 as "the most interesting and, in some respects, the most important step hitherto taken in furtherance of our objects" (p. 40). An account of the enterprise is given below (pp. 330–332), where also is a plate (XXXIX.) inscribed ironically by Ruskin "First achievement of St. George's Company in Romantic Architecture." Ruskin himself, it should be stated, never visited the mill, and it was not found possible to continue the industry on the lines of hand-spinning and hand-weaving. He had lent to Mr. Rydings some of the Guild money (without interest) for carrying on the industry, and the last instalment of the loan has now been paid off, so that the Guild has no longer any interest in the mill, which continues to manufacture woollen cloths.

The next industrial enterprise to be noticed is a revival of the *Langdale Linen Industry.* Ruskin mentions in Letter 95 of *Fors* (October 1884) "the spinning on the old spinning-wheel, with most happy and increasingly acknowledged results, systematised here among our Westmorland Hills by Mr. Albert Fleming";[3] and to the same Companion of the Guild he refers again as "my master of the rural industries of Loughrigg."[4] An account of this work by Mr. Fleming is printed in the Appendix (pp. 328–330). The daleswomen spun the

[1] Preface to *Love's Meinie* (1881), Vol. XXV. p. 15.
[2] Vol. XXVIII. p. 768.
[3] Vol. XXIX. p. 511.
[4] Preface to *Hortus Inclusus* (in a later volume of this edition).

flax at their homes, and the thread was woven by hand, making a most excellent texture of great durability. Since the hand spinning and weaving was started twenty-four years ago, it has spread in many directions, and there are branches in London and in many parts of the country; but the original industry still flourishes, now under the direction of Mrs. Pepper, at Coniston. At a later date than that of Mr. Fleming's experiment, Miss Twelves, a trusted friend of Ruskin's, carried "The Ruskin Linen Industry" to Keswick, adding the making of "Greek lace" and other art-needlework to the homespun linen. This industry has been carried on by Miss Twelves at her own cost for many years at "St. George's Cottage," Keswick. Ruskin, as will be seen from the Letter of *Fors* just referred to, had many schemes for the encouragement of fine needlework. Specimens of fine work executed by Miss Twelves' school are at the present time (1907) on view in the Ruskin Museum at Sheffield. Recently Miss Twelves had opened a class for art-needlework on home-made linen at Coniston. Mention may be made in the same connexion of the Keswick School of Handicraft organised by Canon Rawnsley (a Companion of the Guild) and Mrs. Rawnsley.

These are undertakings which, however laudable, are small, and perhaps not all of them are conducted on commercial lines. Of a different kind is another industrial experiment which owes its inception to Ruskin's teaching. This is the *Co-operative Mill* of Mr. George Thomson, of which an account is given in the Appendix (pp. 333–335), where also will be found Ruskin's letter of encouragement to Mr. Thomson (one of the Trustees of the Guild) on "the momentous and absolutely foundational step in all that is just and wise in the establishment of these relations with your workmen." Since Ruskin thus wrote, developments have been made with which he would assuredly have sympathised with equal satisfaction. There is an eight-hours working-day; all the hands have fixed wages, and the case of Mr. Thomson himself is no exception to the rule; and a pension scheme is in force for the benefit of workers who may not be fitted for modern mechanical industry.

Under the same head may perhaps be placed *Ruskin's publishing experiment*. A general notice of this has been given in an earlier Introduction;[1] further particulars will be found in an Appendix to the present volume (pp. 358–362).

We have next to consider the educational work of St. George's Guild. Ruskin intended, as we have seen, that the labourers on all lands of the Guild should be provided "with every proper means of

[1] Vol. XXVII. pp. lxxxii.–lxxxvi.

mental instruction." His efforts under this head took three forms—the preparation of standard and school books; the encouragement of certain developments in actual schools; and the establishment of a museum. The Museum is discussed in the second main section of the Introduction; the other two subjects require a few words here. Ruskin's conception of school-books was, it need hardly be said, very different from that commonly in vogue. Every St. George's cottage, as we have heard, was to have its standard library. It was with this idea that Ruskin prepared and edited the series *Bibliotheca Pastorum*, which is printed in Volume XXXI., and, in further connexion with the same idea, the *Roadside Songs of Tuscany* and other studies in Peasant Life, which are now brought together in Volume XXXII. The school books which he planned and partly wrote were the "Grammar of Art," commenced in *The Laws of Fésole* (Vol. XV.), in which the plates are lettered "Schools of St. George"; and the elementary studies in Birds, Flowers, and Rocks, which he entitled *Love's Meinie*, *Proserpina*, and *Deucalion* (Vols. XXV. and XXVI.). He also, in one of his Reports to the Guild (p. 33), connects the projected *Our Fathers have Told Us* (Vol. XXXIII.) with this school work, as an elementary History book.

Every community under the banner of St. George was to have its own school organised by Ruskin. It is a great pity that no such school was actually started, for it would have been a most interesting experiment; though it may be doubted whether Ruskin would have found co-operation with Whitehall very easy. But as there were no St. George's Settlements on a scale large enough to require a separate school, there were also no St. George's Schools. Ruskin had, therefore, to work, in the propagation of his ideas, through existing schools and colleges. One of the things he did in this way was the presentation of collections of minerals to various schools. The catalogues of these collections, and introductory remarks about them, have been given in an earlier volume.[1]

Ruskin's conception of a school included the idea of graceful mirth and excluded that of prize competitions. He hit upon an original plan for combining these ideas in his system of "May Queens." He had first, as he mentions,[2] organised a May Queen Festival many years before, in the school for which *The Ethics of the Dust* was written.[3] Through *Fors Clavigera* he made the acquaintance of the Rev. J. P. Faunthorpe, Principal of the Whitelands Training College

[1] Vol. XXVI. pp. xlviii.–lx., 393–530.

[2] In a letter to Mr. Faunthorpe (January 28, 1881), printed in a later volume of this edition.

[3] See Vol. XVIII. pp. lxiii.–lxxiii.

for Girls at Chelsea; and it was here that the May Queen Festival became an established institution. An account of this annual celebration—with its pretty floral accompaniments, the girl's frocks designed by Miss Greenaway, the gold cross given each year by Ruskin, the election of the Queen, the presentation of Ruskin's books—is given in Appendix IV. (pp. 336–339). The celebration was soon transplanted elsewhere. Miss Martin, formerly a governess at Whitelands and afterwards Principal of the High School for Girls at Cork, had chanced to say to Ruskin that Irish girls were as deserving of his affection as English ones. The remark touched his heart more nearly than she knew, and he gladly established a similar festival at Cork, the queen in this case being for reasons that may be guessed a Rose Queen. As a gift to the "Queen," Ruskin presented for many years a gold brooch of wild roses; and, as at Whitelands, he sent copies of his books for her to present to her chosen maidens. His portrait, in stained glass, hangs in a window of the halls in the school; it was one of the first pieces of such work executed at Youghal.[1] The Guild of St. George, since Ruskin's death, has presented books annually for distribution on May Day at Whitelands, and this year (1907) it gave the gold ornament for the Cork May Queen.

The letters to some of the May Queens and Rose Queens which are reprinted from various sources in an Appendix (pp. 340–347) show how much trouble Ruskin took to interest and influence the girls. He had the gift of sympathy, and, as these "Queens" went out into the world, his influence must have extended in many a circle. To the students of Whitelands College collectively he wrote in 1885:—

"BRANTWOOD, *December 1st.*

"MY DEAR STUDENTS,—Fellow-students, let me say, and feel, in all that it is well to seek and sweet to know. I am most thankful for your letter to-day; not that I have ever been unthankful for any letter of the kind, but I had little hope a few weeks since of ever seeing merry Christmas with you again, and I have never looked forward to a Christmas so happy as now to this that is yet granted me. You say you will never be all together again. Think, rather, that you will never be separated, but in all places and through all conditions of men extending the hopeful power of your happy sisterhood. Ever your grateful and affectionate

"J. RUSKIN."[2]

[1] See *The Ruskin Reading Guild Journal*, vol. i. p. 171.

[2] The letter was first printed in an article on "Mr. Ruskin's Queen of the May," in the *Standard*, May 3, 1886. The article, with the letter, was reprinted in *The Whitelands Annual*, No. 7, 1886, pp. 43–46. The letter was again reprinted in *Igdrasil*, December 1890, vol. ii. p. 103, and thence in the privately-issued *Ruskiniana*, part i., 1890, p. 116.

Many of the "Queens" trained at Whitelands College have introduced Ruskin's May Day Festival into schools of their own, and the festival has been acclimatised also in Canada.[1]

Ruskin's interest in these schools did not stop with the institution of the annual festivals. His gifts of minerals to Whitelands and Cork have been mentioned in a previous volume.[2] To the former College he presented also a cabinet of drawings and engravings, and for this he wrote a catalogue, printed in Appendix V. (pp. 348–356). Other gifts or loans to schools and colleges, including Somerville College at Oxford, are mentioned in one of his Reports to the St. George's Guild (p. 79). He also presented to Girton College at Cambridge, besides a large number of books, nine of Miss Alexander's pen-and-ink drawings for the *Roadside Songs of Tuscany* and twenty-four water-colour drawings by Miss Kate Greenaway; whilst to Newnham he gave several books, and four of Miss Alexander's drawings.

During his later years at Brantwood Ruskin became a school manager. He took his duties seriously, as memoranda among his papers show, and he was a frequent visitor to the village school:—

"At these times he would enter into pleasant conversation with the scholars, asking them all sorts of unexpected questions on a variety of subjects, which being somewhat out of the usual range of ordinary school teaching, were apt to produce considerable confusion amongst the youngsters. He clothed the wall of the schoolroom with a large number of facsimile drawings, after Prout, Nash, and others, of famous specimens of architecture; these are still to be seen there. In the schoolyard may also be seen the remains of a large orrery—showing inside its circumference the principal constellations of the heavens—which at considerable expense he caused to be constructed for astronomical instruction. On making his way into the infants' department he would pick up any of the tiny scholars whom he found to be in trouble, and entering into their childish woes with the utmost tenderness, generally succeeded by some means or other in restoring the smiles to their faces."[3]

Ruskin had, then, some personal experience of school management, and made some practical efforts towards spreading sweetness and light in schools and colleges. His copious writings on education have been summarised in an earlier volume;[4] he may be remembered among those

[1] In 1898. See a speech by the Countess of Aberdeen at the Whitelands Festival in 1899 (*Times*, May 2, 1899, p. 10).

[2] Vol. XXVI. pp. 528–530.

[3] Quoted from a local newspaper on "John Ruskin as Girls knew Him," by D. Susie Collingwood in *The Girls' Realm*, April 1900.

[4] Vol. XXVII. pp. lx.–lxxv.

who both by the printed word and by personal intercourse have done much to teach the teachers of our time. As such his name was appropriately given by the London School Board to a school built near his early home;[1] and some of his books have for many years been among those selected by various local authorities for school prizes. A "Ruskin College" at Oxford[2] and a "Ruskin Hall" at Birkenhead link the name of the Master of St. George's Guild with various schemes for the better education of the people.

II

The record of St. George's Guild has had to tell, if of some suggestive experiments on a small scale, yet in the practical sphere of a generous failure. That of St. George's Museum, to which we now pass, is the story of an abundant success; and, after all, it was to the work of the Museum that Ruskin personally devoted himself. "While I remain its Master," he said to the members of the Guild, "I mean to direct all its resources to the branch of its work which none deny my capacity of directing rightly."[3] "There are thousands of men in England," he says again, "able to conduct our business affairs better than I, when once they see it their duty to do so," but "I do not believe there is another man in England able to organise our elementary lessons in Natural History and Art."[4] The St. George's Museum at Sheffield, though falling far short of what he hoped to make of it, is certainly one of the most interesting and characteristic of Ruskin's Works.

The establishment of the Museum at Sheffield was largely due to an old pupil of Ruskin's at the Working Men's College, Mr. Henry Swan, of whom we shall hear more presently. He had settled at Walkley, and at his invitation Ruskin went down to Sheffield to meet a small representative body of working men. He was so charmed with them, and they with him, that he determined to make Sheffield the site of the first Museum of the St. George's Guild. His intention was announced in Letter 56 (August 1875) of *Fors Clavigera*. The idea which he then had more particularly in his mind was a museum arranged especially for "workers in iron";[5] and this was the essential

[1] The "John Ruskin School" is in Beresford Street, Walworth.
[2] Founded in 1899 by two American admirers of Ruskin, Mr. Walter Vrooman and Mr. C. A. Beard (see *Times*, February 23, 1899).
[3] *Master's Report*, 1885, § 5 (below, p. 97).
[4] *Fors*, Letter 81 (Vol. XXIX. p. 208).
[5] Vol. XXVIII. p. 395.

reason for the selection of Sheffield. Other reasons he had, which are explained in this volume; among them was the fact that the town is "within easy reach of beautiful scenery and of the best art of English hands."[1]

Seeing Ruskin's first announcement in *Fors*, a correspondent at Sheffield wrote to inform him that another museum was already in course of building and suggested that his might be incorporated with it. Ruskin's letter in reply is given in Appendix II. (p. 305); but he explained in *Fors* that it had not been written for publication; if it had been, "it would have been couched in more courteous terms."[2] He was, however, firmly resolved to institute a museum of his own and in his own way. Some further schemes for it were announced in Letter 60;[3] and early in 1876 (Letter 62[4]) he was able to report that he had appointed a curator. The site chosen was characteristic. The Museum was worth walking a mile or two, Ruskin thought, to see, and he perched it therefore on a hill, in the midst of green fields, and in command of a fine view. It was a stiff climb to Walkley. This was symbolic, Ruskin used to say; "the climb to knowledge and truth is ever steep, and the gems found at the top are small, but precious and beautiful."[5] From the front door of the Walkley Museum to the right is an extensive view of the Valley of the Don, with the woods of Wharncliffe Crags far away in the distance; while to the left, and also to be seen from the Museum windows, is that Rivelin valley which Elliott, the Corn Law rhymer, made his favourite resort:—

"Oh that I were a primrose,
To bask in sunny air,
Far away from the plagues that make
Town-dwelling men's despair!
Or like a rainbow laughing
O'er Rivilin and Don,
When misty morning calleth up
Her mountains one by one."[6]

The building in which the Museum was placed was a small stone cottage, which had to house both the curator and the specimens. The

[1] *General Statement*, § 10 (below, p. 52).
[2] Letter 59 (Vol. XXVIII. p. 449).
[3] Vol. XXVIII. pp. 465, 468.
[4] Vol. XXVIII. p. 529.
[5] "Reminiscences of Ruskin," by Howard Swan, in the *Westminster Gazette* (January 24, 1900).
[6] "Ribbledin; or, a Christening," in the *Poetical Works of Ebenezer Elliott*, vol. ii. p. 75.

Exterior of the St. George's Museum, Walkley

Interior of St. George's Museum, Walkley

(Bunney's picture of St. Mark's at the far end; Ruskin's drawing of "St. Mary of the Thorn," Pisa, on the stand)

cottage is shown on Plate II. At a later date (1884) a small gallery was built out behind, as may be seen in the woodcut, as there was no room in the cottage for Mr. Bunney's large picture of St. Mark's.[1] The interior of this gallery is shown in the lower woodcut on Plate II. It was in a tiny room in the cottage, less spacious than the afterwards-added gallery, that the Ruskin Museum was gradually collected, as recorded in successive numbers of *Fors*. It was a case of "much treasure in a little room," and the number of students and spectators daily increased.[2]

In the visitors' book it is interesting to note the places from which pilgrims came—London, Leeds, Hull, Manchester, Chester, Birmingham, Canada, New York, Australia, and even China. Some of these pilgrims lodged in neighbouring cottages, and visited the Museum day after day for as long as six weeks together. The secret of the attractiveness of the little Museum was its adherence to two golden rules, which are too often ignored in more imposing institutions. In the first place, there was no confusing mass of heterogeneous objects. In quantity there was very little, and everything was co-ordinated in an intelligible scheme of artistic education. And in the second place, whatever there was, was beautiful and good of its kind. The result was, as Ruskin was able to say, that every visitor, of whatever class, to the little Walkley Museum, who had any real love for Art, acknowledged "the interest and value of the things collected in its single room."[3]

Henry Swan, the first Curator, was very much of a character, and it was impossible to visit the little Museum at Walkley without carrying away a vivid remembrance of him. He had been apprenticed to a copper-plate engraver in London, and was, as already said, a pupil under Ruskin at the Working Men's College. He became an adept at manuscript illumination (Adelaide Ann Procter being a pupil of his in that art) and Ruskin entrusted to him the engraving of a plate in *Modern Painters*.[4] He was a convert to Quakerism—a conversion the more remarkable because of his passionate devotion to art and to music; but the simplicity of Quakerism seemed to him spiritually akin to the mediæval art which he chiefly loved. "It was difficult to imagine that he whom one saw at Sheffield trudging up the steep hills, Scotch cap on head, and coat-tails flying, whilst carrying home over his shoulder a sack of potatoes or apples (for there was 'no nonsense' about him,

[1] Which accordingly had for some years been placed on loan at Whitelands College: see below, p. 356.
[2] Letter 93, § 2 (Vol. XXIX. p. 467).
[3] *Master's Report*, 1885, § 4 (below, p. 96).
[4] See Vol. V. p. 267.

and he was always a very active man) could at one time have been a fashionable photographer in Regent Street. Yet he had invented what was considered at the time an important improvement in photography. He was also the parent of a method of musical notation, and had perfected a system of phonetic spelling. He was one of the first to introduce the bicycle into this country, and at another time made an attempt to popularise the throwing of the boomerang as an athletic exercise. An ardent vegetarian since 1850, he attributed much of his wiriness to that ascetic regimen, and well do I remember 'the Master's' playful postscript to a note written during a trifling illness of his disciple: 'Tell Henry I should be glad to hear he had eaten a mutton chop.'"[1] But Swan believed in a Spartan regimen. "I remember calling one day upon him," writes another friend; "'Thomas,' said he, 'I am curing a cold.' He was sitting in a very small room, before a very great fire, with a blanket around him, and the largest can of cold water. He said, 'When I have emptied the can'—which would have been a task for a bullock—'my cold will be gone.'"[2] Such recollections reveal a man of originality. But Henry Swan was also a most devoted disciple of Ruskin, sharing enthusiastically "the Master's" artistic creed and social hopes. He was an unworldly man; and, with congenial work, held himself passing rich, as St. George's Curator, on a salary of forty pounds a year.[3] He took great pains to make visitors to the Museum derive some real instruction from the examples there collected; and he also sought to interest working men in Ruskin's wider schemes. Swan reports one of his attempts in this direction in a letter printed in *Fors*.[4] On occasions when Ruskin visited Sheffield he would arrange gatherings of working men to meet the Master; the curator's homely little room, half kitchen, half parlour, was the scene of more than one conference between them and Ruskin. He had a way of putting them very much at their ease. On one such occasion a local working celebrity, whose forte was phrenology, got up in the middle of a discussion and, laying a rough paw on the Master's bump, remarked, "Ah, lad, tha's plenty of self-esteem."[5] On these occasions Ruskin used to stay at the little grocer's shop in the village of Walkley (referred to in

[1] "The Faithful Steward of the Ruskin Museum," by One who knew him (*Pall Mall Gazette*, April 2, 1889).

[2] "Some Personal Reminiscences of Mr. Ruskin's 'Curator,'" by the Rev. T. Hancock (*ibid.*, April 3).

[3] See *Fors*, Letter 62 (Vol. XXVIII. p. 529).

[4] Vol. XXVIII. pp. 747–748.

[5] "Reminiscences of Ruskin," by Howard Swan (as cited above). See also below, p. 307.

John Ruskin

From a bust by Benjamin Creswick

Fors).[1] Here, as everywhere, he would be up at sunrise, writing and sketching, and a young friend who visited him there found him drawing the cottage and trees on the window of his bedroom in illustration of the laws of perspective.[2] One such occasion is reported in an Appendix to this volume: "Communism and Art: a Talk at the Walkley Museum" (pp. 306–309). Another conversation is also included (pp. 309–311).

In 1879 Ruskin's friend and pupil, Prince Leopold, paid a visit to Walkley. A report of the proceedings, in the same Appendix (pp. 311–314), is interesting as giving us a walk round the Museum, personally conducted by Ruskin. The Prince had taken much interest in Ruskin's scheme, and had made it the subject of an eloquent eulogy which has been printed in a previous volume.[3]

Prince Leopold was presented on this occasion with a bust of Ruskin, the work of Mr. Benjamin Creswick, then a Sheffield artisan, whose artistic gifts were discovered by the Walkley Museum, now modelling master at the Birmingham School of Art. A young grinder strolled one Saturday afternoon into the Museum. Its contents interested him, and he fell into conversation with the curator. The spark was quickened, and the grinder became a sculptor. He borrowed some photographs of Ruskin from Mr. Swan, and from these he set to work to model a bust. It was doubtless rough and crude, but Ruskin's discerning eyes detected the talent which was struggling to find expression. Mr. Swan was shortly afterwards at Brantwood; and "whilst there," writes Mr. Creswick in reference to this incident, "he induced Ruskin to give me a sitting for a bust. This was early in September 1877. After the first sitting of an hour the Professor asked me how many more I should require. 'Five,' I replied. 'After what I have seen of your work,' said he, 'I will give you as many as you want.'"[4] Ruskin declared the bust, while it was still in progress, "unsurpassed in modern sculpture except by Thorwaldsen."[5] This work was, as already mentioned, presented to Prince Leopold; a replica of it is in the Ruskin Museum, and is here illustrated (Plate III.). Ruskin's admiration of the artist's work took a characteristic form. He encouraged him to persevere, and put him into a position to do so. In London there are many opportunities of enjoying Mr. Creswick's work. He modelled the head of Carlyle on the

[1] Letter 88 (Vol. XXIX. p. 385).
[2] "Reminiscences of Ruskin," by Howard Swan.
[3] See Vol. XX. p. xxxvi.
[4] *John Ruskin*, by M. H. Spielmann, 1900, p. 176.
[5] *Ibid.*, p. 177.

tablet in Cheyne Walk. The frieze on the front of the shop of Mr. Henry Heath, the hatter in Oxford Street, is his work; and his too are the set of designs in terra-cotta which decorate the front of Cutlers' Hall, in Warwick Lane, off Newgate Street. The interest and vitality of this latter work are as remarkable as is the beauty of its grouping. As Ruskin would have wished, it takes its motive, not from past conventions, but from the actual life of the forge and the grindstone, as the artist himself knew it. The frieze—which illustrates successively the processes of smithing, grinding, finishing, and fitting—is an attempt to show the interest and beauty which may surround the life and work of a skilled English mechanic.[1]

Another artist discovered by the Walkley Museum is Mr. Frank Saltfleet. He was a cabinetmaker, who used to study in the Museum. "Will he be a master?" asked the curator. "Why, Swan," replied Ruskin, "Saltfleet *is* a master."[2]

The collections which Ruskin had by this time brought together for the St. George's Guild were far too extensive for the tiny museum at Walkley. They were widely dispersed. Some were in store upon the Bewdley property; others were on loan to various schools and colleges; whilst others again remained at Brantwood. Ruskin thereupon planned successively an enlargement of the Museum, the building of a new Museum at Sheffield, and the building of a new one on the Guild's land at Bewdley. In a number of *Fors*, issued in 1880, he describes how various objects intended for the Museum were "lying in lavender—or at least in tow—invisible and useless"; and invites the British public to assist him to provide a new building, "decorated on the outside with plain and easily-worked slabs of Derbyshire marble," and to contain inside "a working man's Bodleian Library."[3] "His first idea had been simply to enlarge the little house at Walkley in the plainest manner."[4] This is the idea referred to in the Report of 1881 (p. 33). Influential citizens of Sheffield, on hearing of these plans, at once came forward. A meeting was held, and a Committee was appointed to confer with Ruskin upon more ambitious designs. The Walkley Museum, even with enlargement, would, they felt, be too cramped, and the proposal was to build an

[1] A detailed account of this work, with illustrations, appeared under the heading "Vital Victorian," in *The Contract Journal*, December 26, 1888.

[2] "Reminiscences of Ruskin," by Howard Swan (as cited above, p. xlii.). An exhibition of drawings by Mr. Saltfleet ("From London to the Sea") was held at the Fine Art Society's rooms in 1900, and noticed in the *Athenæum* of January 20 as the work of "a new landscapist."

[3] Letter 88 (Vol. XXIX. p. 397).

[4] Appendix II. (p. 315).

entirely new Museum. A letter containing an outline of his designs was laid before the Committee, and was afterwards printed in his *General Statement* with regard to St. George's Guild (see below, p. 54). Negotiations were, however, suspended by Ruskin's serious illness in the spring of 1881. In the following year, Mr. J. F. Moss, clerk of the Sheffield School Board,[1] resumed communications with Ruskin, whose replies are printed in Appendix II. (p. 314). Ruskin consulted Mr. E. R. Robson, the architect of the London School Board, and tentative plans were drawn. The architect met Ruskin in Italy in the same year, and marbles were selected to be used in the exterior of the building. A meeting was called at Sheffield, and Ruskin went down to address it; a report of his remarks is printed in the same Appendix (p. 315). Ruskin then went abroad for several months, and was in no mood to be bothered about details (p. 316). In the following year the Committee were again in correspondence with him, and difficulties began to arise, the nature of which appears in some further letters (p. 317). Ruskin, remembering the incident of 1875 above mentioned (p. xlii.), was again afraid lest his Museum should be closely associated with, if not merged in, some other, over which he had no control. Also, just when the Committee wanted to come to close terms, Ruskin had a way of being off "to paint the branch of an apple-tree."[2] The essential "legal difficulty in the matter" was stated in a letter which he sent to the *Times* (p. 316); he was ready to let Sheffield keep possession of his treasures, but not to part with the control. However, by the end of 1883 everything seemed to be in good train. A public meeting was held at Sheffield; the sum of £5000 was guaranteed and an acre of land was promised at Endcliffe Gardens; and an appeal for subscriptions (printed below, p. 319) was issued. Ruskin appeared to be well pleased, and in *Fors* for Christmas 1883 he referred to the "conditional promise of a new and better site for the St. George's Museum at Sheffield and of £5000 to begin the building thereof" as justifying the Companions of St. George in "sitting down peaceful-minded to their Christmas cheer."[3] But peace was speedily broken. It was found that there were legal difficulties in the way of absolutely guaranteeing the possession of property of the Guild at Sheffield, and Ruskin wrote to Mr. Moss, substituting for such guarantee an expression of his desire—obviously a very different thing.

[1] Mr. Moss died while these sheets were passing through the press. An obituary notice, describing him as "The Father of Sheffield Education," appeared in the *Sheffield Daily Telegraph*, June 8, 1907.

[2] See below, p. 318.

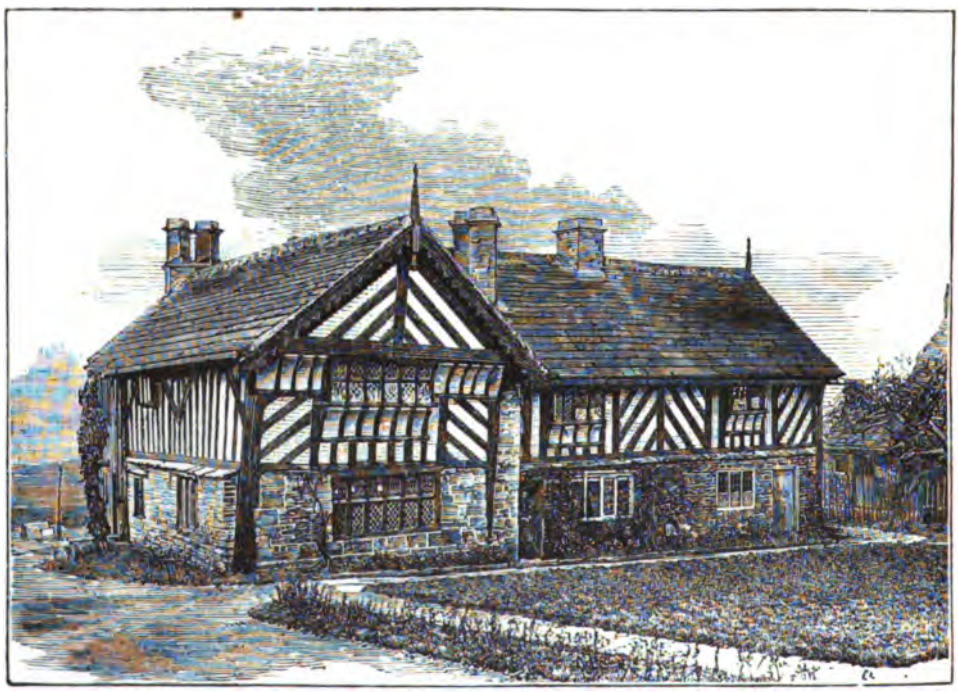
[3] Vol. XXIX. p. 467.

These negotiations accordingly fell through, and in his Report to the Guild dated January 1885 Ruskin announced his scheme of building a museum at Bewdley, and he invited public subscriptions for the purpose (p. 76). The appeal was repeated in the following year's Report (p. 99), and again in the Catalogue of the Exhibition of Drawings belonging to St. George's Guild (p. 178). At this exhibition, the plans drawn for the proposed Museum by Mr. Robson were shown. No response, however, was forthcoming. One cannot but regret that Ruskin's appeal for public support in this matter was not taken up. A Ruskin Museum built for him according to his own designs would have been of peculiar interest. The subject had been much in his thoughts for a quarter of a century, and there can be little doubt that, had he received any public encouragement, he would have filled the Museum with many other collections then in his possession. But it was not to be. The Ruskin Museum of his imagination, as described in many of his writings,[1] was destined to remain there.

The neglect of his appeal by the public was, however, Sheffield's opportunity. In 1886 the Corporation had purchased the Meersbrook estate of forty acres, and they suggested that Ruskin should transfer the Walkley Museum to the house in this Park. He had not, however, as yet abandoned all hope of receiving help to build a new museum of his own, and he declined the Corporation's offer; though, as appears from a letter to the Mayor printed in the Appendix (p. 322), he generously offered to present any museum which should be established at Meersbrook both with drawings and with minerals. Presently, however, failing health and vanishing hopes wrought a change, and in 1889 it was definitely decided that St. George's Museum should be moved from Walkley to Meersbrook. The Guild on its part agreed to lend the contents of the Museum to the Corporation for a period of twenty years (which term will doubtless be renewed); the Corporation agreed to provide suitable accommodation, and to defray all the costs of maintenance. The Trustees of the Guild are members of the Museum Committee. The house in Meersbrook Park—a spacious, if not very beautiful, mansion of the Georgian period—was suitably decorated and arranged; the collections were transferred, and on April 15, 1890, the new Museum was opened by Lord Carlisle. An account of the proceedings is printed in an Appendix (p. 323). A greatly enlarged career of usefulness was thus opened up for the Ruskin Museum.

[1] See the references below, p. l.

The Ruskin Museum, Meersbrook Park, Sheffield



The Bishop's House, Meersbrook Park

The exterior of the Museum is shown in the upper woodcut on Plate IV. In an upper portion of the Park, which is well timbered and now stocked with flowers and shrubs, at the end of a little woodland path, is the beautiful open-timbered house, of the fifteenth century, shown on the same plate. This—known as the Bishop's House[1]—is now occupied by the Park gardeners, and is carefully kept by the Corporation as an excellent example of the half-timber buildings now rare in that part of the country. Thus, after the long negotiations described in the foregoing pages, was Ruskin's Museum adequately housed. From the window of the library there is a comprehensive view, looking over the town and the new University, to a distant hill. The hill is the site of the original Museum at Walkley.

In examining the existing Museum we must bear in mind one or two general considerations. The first is a distinction (here, as in the case of the other work of the St. George's Guild) between the real and the ideal. In the pages of *Fors* and in the Reports collected in the present volume Ruskin is describing sometimes a museum as he conceived it and as he would have ordered it, if the public had come forward to help him; and at other times the museum as it was actually ordered at Walkley. Thus, in particular, he had to abandon his hopes with regard to a school of iron-work; the arrangement of various rooms and departments, suggested in his letter to the Sheffield Corporation (p. 54), was never carried out; sculpture did not receive the prominence which he had desired (pp. 55–6); and the charming picture drawn in *Fors*[2] of a needlework-room was only a dream. Secondly, it should be understood that the treasures which are the property of St. George's Guild, or which Ruskin intended for such, are much scattered. They are not all in the Ruskin Museum at Sheffield. Some are at Oxford, some at Whitelands, and in various other schools and colleges; while others, again, cannot now be traced. And, thirdly, with regard to the actual museum at Sheffield, in visiting it, or reading a description of it, one should remember that Ruskin himself had no part in its final arrangement. By the time that the transfer to Meersbrook Park took place his working days were over, and Ruskin himself never saw the present Ruskin Museum. The second curator, Mr. William White, who superintended the removal to Meersbrook and arranged the new museum,

[1] It was once the property of the Blythe family of Norton, from whom Geoffrey Blythe, Bishop of Norwich (*d.* 1530), and John Blythe, Bishop of Salisbury (*d.* 1499), were descended.

[2] Letter 95 (Vol. XXIX. pp. 509–511).

was, however, thoroughly imbued with Ruskin's ideas, and the tradition is faithfully observed by his successor, Mr. Gill Parker, the present curator, who has added some departments to the Museum.

It may be well to recall Ruskin's ideas before we enter the Museum. Some of them were well stated in the "Preliminary Catalogue" compiled in 1888 by Mr. Howard Swan (son of the first curator):—

"The Museum contains specimens, copies, casts, etc., selected by John Ruskin, of the truly greatest of human art of the times of the highest development in each branch, and from those parts of the world where they best flourished; so arranged and explained as to be:—

"First: *a readily accessible repository of Specimens of the finest work hitherto done*, whether in Painting, Illumination, Engraving, Drawing, or Sculpture, etc., and *of the finest natural productions in the shape of crystallised Gems and Precious Stones;* it 'will have nothing in it but what deserves respect in Art, or admiration in Nature.'

"Secondly: a *Guide to the Rise and Development of Nations*, as evidenced in their art.

"Thirdly: *A School of Drawing and Painting*, with examples and instructions, after the manner of the old Tuscan masters, as set forth in Mr. Ruskin's *The Laws of Fésole*, in which things interesting in natural history, or in legend, are utilised as drawing copies, while a true system of training the eye and hand is taught."

Ruskin refers in one of his Reports (p. 53) to the long time during which he had given attention to the subject of museums and picture-galleries. The Introduction to Volume XIII. of this edition has described his work in connexion with the Turner drawings at the National Gallery. In the *Marlborough House Catalogue* (1856), printed in that volume, he discusses the proper arrangements with regard to lighting and hanging, and describes the architectural form which an ideal picture-gallery would thus assume.[1] The actual Ruskin Museum at Sheffield represents not his ideal in such respects, but such fulfilment of his ideas as the circumstances have rendered possible. It should be noted, firstly, that Ruskin always drew a sharp distinction between central Museums, which should be store-houses for the research of specialists or advanced students, and local Museums, which should be for "simple persons."[2] But, in the next place, the popular Museum was not to be either a Sunday School for children or a place of entertainment for

[1] Vol. XIII. pp. 176 *seq.* Compare, for the internal arrangements, *Letters on a Museum or Picture Gallery*, §§ 15, 16 (in a later volume of this edition). See also Vol. XVI. pp. 472–487.

[2] See, again, *Letters on a Museum or Picture Gallery*, § 7; and a letter in the *Times* (1866) on the British Museum (Vol. XIV. p. 229).

The Picture-Gallery

The Mineral Room

idlers.[1] It was to be "a temple of the Muses" for intelligent study. In such a Museum, Ruskin laid principal stress on the following points: There must be "no superabundance and no disorder"; the purpose of the place is to give "an example of perfect order of elegance," containing "nothing crowded, nothing unnecessary, nothing puzzling." A popular Museum should be "a manifestation of what is lovely in the life of nature and heroic in the life of man." It should contain little; but nothing that is not good in its kind, and everything should be explained thoroughly.[2] In accordance with these ideas, the Ruskin Museum is, as compared with others, small in the number of its possessions, and, even so, only selected portions of them are on view at any given moment. From time to time the normal arrangement of one room or another is temporarily abandoned, and there are special exhibitions—of examples illustrating the history and methods of engraving, the art of Turner, the old Italian masters, and so forth.

On turning to the left upon entering the Museum,[3] the visitor finds himself in the "*Carpaccio Room.*" "To have well studied one picture by Tintoret," says Ruskin, "one by Luini, one by Angelico, and a couple of Turner's drawings, will teach a man more than to have catalogued all the galleries in Europe."[4] This is the principle which has governed the present room, devoted exclusively to one master, whom Ruskin in his later years extolled as a teacher. It will be seen by reference to the Catalogue (pp. 195–198) that the Museum is rich in studies after Carpaccio, and the educational interest is increased by the descriptive letterpress from Ruskin's various books which is arranged underneath the several studies or photographs.

Beyond the Carpaccio Room, is the *Turner Room.* Here, again, the Museum is rich in studies and prints, and a selection from these is arranged round the walls in chronological order, so that a student may have before him the means of tracing the artist's development. Another series of frames is arranged so as to illustrate various processes of engraving and photogravure. A third group has a specially "Ruskinian" interest; it consists of the whole series of Turner's views of the "Pass of Faido," discussed in *Modern Painters.*[5] It is not the intention of the present pages to enumerate all the specimens on the

[1] *Fors Clavigera,* Letter 59 (Vol. XXVIII. p. 450).
[2] See *Deucalion,* i. ch. viii. § 11 (Vol. XXVI. p. 203), and *Letters on a Museum,* §§ 1, 6, 12.
[3] For a plan of the Museum, see below, p. 186.
[4] *Notes on his Drawings by Turner,* Vol. XIII. p. 501. Compare *Cambridge Inaugural Address,* § 7 (Vol. XVI. p. 182).
[5] See Vol. VI. pp. xxv., xxvi.

walls or all the illustrations of a particular master which the Museum may possess. The object is merely to explain the methods of its arrangement.

Opposite the Turner room is the *Lecture Room*, a room much used as we shall presently see (p. lxxv.). Its walls are hung with plates from Ruskin's books arranged in the chronological order of his drawings. The Sheffield Museum is as poor in original drawings by the Master as the Oxford Drawing School is rich.

In the corridors are hung casts of sculpture from Rouen and Venice; other casts being shown in the Mineral Room.

Proceeding further along the corridor the visitor reaches the well-lighted *Print Room*. The appearance of the room under normal conditions is shown on Plate VI., but it is also used for the occasional exhibitions of groups of drawings or prints, mentioned above.

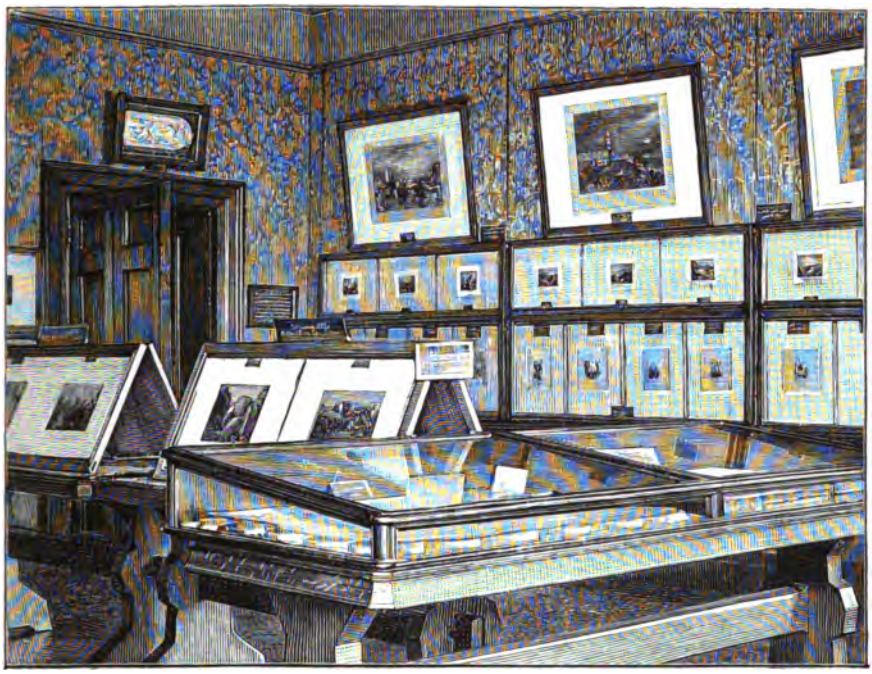
On the first floor, above the Carpaccio Room and the entrance hall is the *Picture Gallery*. This is shown on Plate V., the large picture of St. Mark's being here, as in the arrangement at Walkley, the principal object. This and some of the other pictures—such as the "Verrocchio"—are permanently exhibited; for the rest, the works shown upon the walls are changed from time to time. In the Picture Gallery are exhibited also the finest of the illuminated manuscripts.

Opening out of the Picture Gallery is the *Mineral Room*, shown on Plate V. The contents of the collection in this room have been described in a previous volume.[1] It may be doubted whether any of the minor museums in the country contains such beautiful and costly specimens. "The collection," wrote a mineralogist who reported on this branch of the Museum in 1891, "is a striking testimony to Professor Ruskin's powers of research and keenness of mental vision in the study of natural science. It is far more than a mere aggregate of samples of mineral species; it affords, in fact, illustrations of the structure and of the modes of genesis of stones of all kinds, such as could not fail to be of the highest educational value alike to the mineralogist and to the general observer."

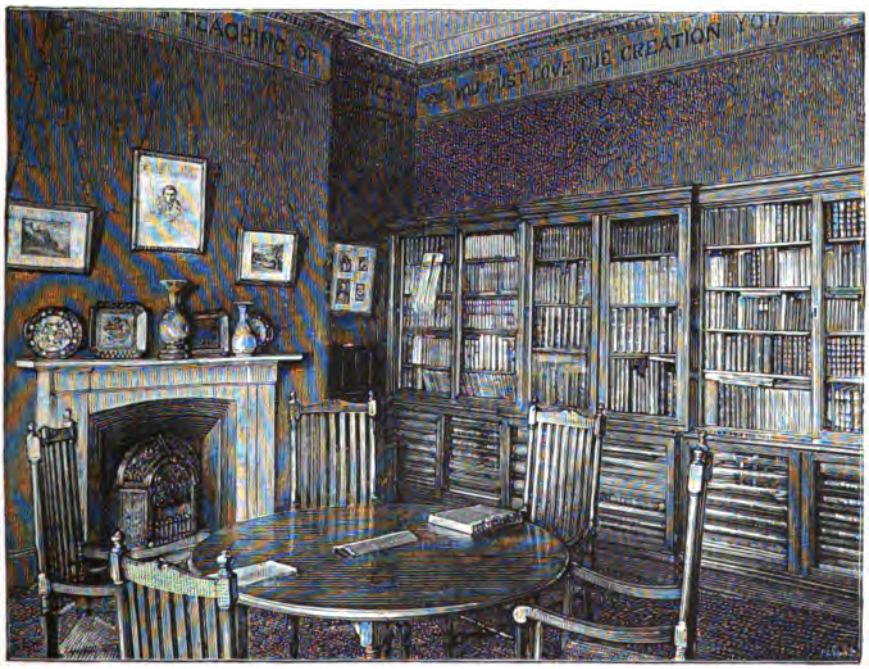
Over the Print Room is the last of the public rooms, namely, the *Library*, shown on Plate VI.

From this general description of the arrangement of the Museum we pass to the Catalogue of its contents. One of Ruskin's many Unwritten Books was a complete Catalogue of the Sheffield Museum. He refers repeatedly to this work as being in progress, but unhappily it

[1] Vol. XXVI. pp. lvi.-lviii., 415–456.



The Print Room



The Library

was never accomplished. In this edition of his Works the scattered material, which he put together at various times towards its completion, is for the first time collected, much of it being now for the first time printed. For full particulars under this head the reader is referred to the Bibliographical Note (pp. 159–169). The contents of the second section of this volume may here be more summarily explained.

The first printed catalogue of any portion of the Museum was devoted to the minerals. This has already been given in Volume XXVI. Ruskin next printed short descriptions of the contents of certain *Large Sliding Frames*, as originally arranged at Walkley (*circa* 1879). This Catalogue is here given as Ruskin wrote it (pp. 173–176).

The other Catalogues of the Walkley Museum were not compiled by him, and did not contain (with one exception[1]) any new matter from his pen. They are therefore not included, though, for the sake of completeness, an outline of them is given in the Bibliographical Note (pp. 159–160, 161–169).

The next Catalogue, prepared by Ruskin, was of *A Series of Drawings made for St. George's Guild under the direction of Mr. Ruskin, with Prefatory Note*. This Catalogue, distributed at an exhibition of the drawings in London (1886), is reprinted in the present volume (pp. 177–180). Ruskin hoped that the exhibition would be the means of bringing him subscriptions for the prosecution of his scheme for a new Museum.

The hope was, as we have seen, disappointed, and presently the Museum was transferred to Meersbrook Park. The *Catalogue of the Ruskin Museum* there, which stands next in this volume (pp. 183–293), is compiled (1) partly from Ruskin's notes, but (2) mainly from other sources. The Ruskin material is as follows:—

(*a*) Descriptions of some of the pictures and drawings, put into type, as part of the intended Catalogue of the Museum. This was to have been full and elaborate, as may be seen from the heading on the proof at Brantwood: "St. George's Sheffield Museum. Catalogue, 1882. First Section. Objects illustrative of Ancient Art, Greek, Oriental, and Christian." But it was never completed, nor was any portion of it issued by Ruskin.

(*b*) Notes on a few other drawings in a manuscript catalogue which he began to make.

(*c*) A few notes which he wrote on the drawings themselves or enclosed when he sent them to the Museum.

[1] Noted at p. 159.

(*d*) Remarks made by him in letters to the artists; and

(*e*) Descriptions of some of the coins, put into type, but not hitherto published.

The principal sources of the other material, embodied in the Catalogue now presented, are two books by Mr. William White, the second curator, entitled, respectively, *The Principles of Art as Illustrated in the Ruskin Museum* (1890), and *A Descriptive Catalogue of the Library and Print Room of the Ruskin Museum* (1890). I am much indebted to Mr. White for his permission to make use of these books, and more particularly of the *Principles of Art*. Mr. White has also very kindly placed at my disposal much manuscript material in addition to his printed catalogues, and in other ways has rendered valuable assistance in the preparation of this volume. The scheme of his admirable works was to illustrate the examples in the Museum by passages selected from Ruskin's writings. To have given these passages here, in a complete edition of those writings, would have involved needless repetition, but copious references are given to the volumes in which illustrative passages occur. I have drawn largely upon the descriptions added by Mr. White himself; he went carefully over much of the ground covered by the drawings of places and works of art in France, Switzerland, and Italy, and also obtained much information from the artists who worked for the Museum. Particulars of drawings and other objects, not included in Mr. White's books, have been kindly supplied by Mr. Gill Parker, his successor in the curatorship. To him and to the Trustees of the St. George's Guild the editors are obliged for ready help, without which this volume might have lacked much in completeness.

The special interest of the Ruskin Museum at Sheffield is, as in the case of the Ruskin Drawing School at Oxford, partly personal. It is a collection of studies in places that Ruskin loved, buildings that he admired, masters whom he interpreted. This is an aspect of the Museum which has been borne in mind in the preparation of illustrative notes for the Catalogue. The casts and drawings, here gathered together, represent Ruskin's labour in collecting, directing, inspiring for many years. He began to collect objects expressly for the Museum in 1876, and he continued to do so till the end of his working days. As at Oxford so at Sheffield, a study of the Ruskin collection is an illustration, and a commentary, to his books. The drawings illustrate books which he actually wrote. They were meant, it may be added, to illustrate also books which he intended to write.

Just as Mr. Randal's studies of details at Amiens were made in connexion with the *Bible of Amiens*, so many of the other studies and records—made by various artists for him at Verona, Chartres, and elsewhere—were connected with the further volumes which he had planned for the series called *Our Fathers have Told Us*.

The objects which Ruskin had particularly in mind, in forming the collection, were to obtain records of the finest mediæval mural sculpture; to make "memorial studies" of Venice and especially of St. Mark's; to encourage the study of Turner; to carry on the work of the Arundel Society in the copying of Italian pictures; and to secure, while yet there was time, beautiful records of Continental architecture and scenery. "Nominal restoration," he had written in 1849, "has hopelessly destroyed what time, and storm, and anarchy, and impiety had spared. The picturesque material of a lower kind is fast departing. There is not one city scene in central Europe which has not suffered from some jarring point of modernisation."[1] To obtain memorials of the beautiful things that were passing away was one of his chief objects; and for this purpose he gathered around him a band of young and zealous artists. He was seldom happier than when surrounded, as we shall see him, by young men, receptive of his influence and careful of his teaching, to whose talent he was able to give scope by relieving them of financial cares, and whom he stimulated by encouragement and critical advice. The letters to the artists employed by him show how much pains he took in directing their labours. This part of Ruskin's work may be called *The Political Economy of Art* in practice. He "discovered," "applied," "accumulated," "distributed." The reader will remember the four divisions of subject in that book; and in Ruskin's relations with the young artists, as disclosed in the following pages, one sees "the easy and secure employment," the "encouragement in the asphodel meadows of their youth," the setting of them to "various and lasting work"—and then the collection of faithful records, and their distribution in public museums—upon which he had insisted thirty years before. At a still earlier date, in 1855, he had formed an idea of establishing a community of art-workers, who were to carry out under modern conditions the labours of a mediæval *scriptorium*—bound together in some sort of brotherhood, and engaged in copying illuminated manuscripts and making records of old pictures or buildings. The informal brotherhood of artists whom he now gathered round

[1] *Samuel Prout*, § 12 (Vol. XII. pp. 314-315).

him to work for St. George's Guild was in some sort a fulfilment of his dream.[1]

Under the first of the heads enumerated above—records of mediæval sculpture—his assistant, Arthur Burgess, had been employed in photographing details of Rouen Cathedral, and his collection of negatives is of great value, now that so much of the work has suffered by restoration. In obtaining casts of sculptures, then unrestored, at Venice, Ruskin employed conscientious craftsmen, and directed their labours himself. Notes on these casts will be found at pp. 188, 189.

In connexion with the "Memorial Studies" of Venice Ruskin appealed for a special fund. His appeals, made in 1879, are printed in earlier volumes.[2] The accounts of the Fund (to which a sum of £448, 7s. was in all subscribed) up to April 1882 were printed in an Appendix to Ruskin's *General Statement* concerning St. George's Guild (p. 63). The artists specially employed on work at Venice were the late J. W. Bunney, mentioned in earlier volumes,[3] and a younger man, whose collaboration was due to Burne-Jones. Bunney's principal record was the elaborate painting of the west front of St. Mark's, on which he spent six hundred days' constant labour. Another painting, equally conscientious but on a smaller scale, is shown on the frontispiece to the present volume; and a third, on Plate XVII. Many other studies by Bunney are at Oxford.[4] His name, wrote Ruskin, "will remain ineffaceably connected with the history of all efforts recently made in Italy for preservation of true record of her national monuments."[5]

In the "memorial" work at Venice Ruskin, as he states,[6] had the "earnest sympathy" of Burne-Jones, and was fortunate in securing, through his good offices, "an absolutely faithful and able artist, trained by him, to undertake the copying of the mosaics yet uninjured."[7] This artist was Mr. T. M. Rooke, to whom Ruskin sent the following general instructions in a letter (April 1879) to Burne-Jones:—

> "DEAREST NED,—Alas, there is no floor left! It has all been torn up and replaced with modern Salviati. Nothing but a little

[1] He refers to the scheme, which he calls his "Protestant Convent plan," in a letter of 1855 to Mr. William Ward: see a later volume of this edition.

[2] Vol. X. p. 463 (an addition of 1879 to ch. viii. of the second volume of *Stones of Venice*); Vol. XIV. p. 429 (in the *Notes on Prout and Hunt* of the same year), and Vol. XXIV. pp. 412–424 (*Circular respecting Memorial Studies*).

[3] See, *e.g.*, Vol. XIX. p. l. *n.*, and Vol. XXI. p. 33 *n.*

[4] See the Index to Vol. XXI. p. 320.

[5] See (in a later volume of this edition) a letter to Mrs. Bunney (August 10, 1883).

[6] Vol. X. p. 463.

[7] Vol. XIV. p. 429.

rough and not very good chequering remains of the old. Mr. Rooke must begin at once, on bright days, with the single figures on the walls of the aisles. On darker days he may get on with outlines from the cupolas, to be coloured in better light. He will himself be the best, or rather the only judge of what he can best do. I want *all* the mosaics noticed in this III. St. M. Rest,[1] as he can do them."

The following extracts from letters sent by Ruskin to Mr. Rooke carry on the instructions. The artist had written complaining of the frequent festivals and Saints'-days when work in the church was not allowed:—

"(BRANTWOOD, *July* 11.)—Never mind interruptions. They refresh and clarify one's sense, if they spoil one's temper (but they shouldn't). Take them as holidays ordered by the Saints, and enjoy them all you can."

"(BRANTWOOD, *20th July* 1879.)—I am very heartily glad of your letter and its sayings—and its questions—and my time and best thought are entirely at your command, whenever you feel that I might in anything help you. Nothing can be better than your continuation of the prophet dome[2] as you propose; and, for the size of the central one, the size you feel pleasant and sufficient, in each figure or group, is the right one. Do not be hampered by any idea of putting the drawings together so as to show united grouping and effect. That must be done by perspective drawings and quite other methods of work. . . . *Your* work is to give the facts point blank of each figure, as fully as you can, caring nothing for junction: yet working often with considerable respect for the picturesque in such point-blank view. For instance, I want, as soon as you can conveniently do them, a couple of figures from the wall of the South Aisle—the grand uprights. These present no difficulty of curved surface, and may be drawn as large as you like, but ought to be in very *deep tone*—representing their shaded position—with the *sparkles* of jewelled colour and gold flecking out.

"To return to the dome: I should like the Virtues in couples or trios—as large as you like—and please I must have all the palms and olives carefully done!—and send me one or two of them soon. I'll write more to-morrow (*D.V.*)."

"(*23rd Nov.* 1879.)—I am going to ask you to make me a

[1] That is, the Third Part of *St. Mark's Rest*, as originally published; see now ch. viii. (Vol. XXIV. pp. 277 *seq.*).

[2] The Eastern Dome: for Mr. Rooke's studies from it, see below, p. 226.

drawing, with especial reference to the effects of colour and gold with the marble cornice, of the mosaic of Doge and people described in *St. Mark's Rest*[1]—with the scroll ornament below and in the shadow. Then I shall see exactly how we respectively feel. Above all things, don't overwork, and whatever you do of general study and sketching, let it be of colour only."

"(*13th Dec.* 1879.)—The real *fact* is that all Byzantine mosaic (and all Eastern colour) has splendour for its first object—and its type is the peacock's tail. If your drawings glow and melt like that you are right. Peacock's tail in shade or light it may be—and much sober brown in *any* light may mix with its violet and gold—but *that* is what the mosaicist wanted to do, and for the most part, did. All that is grey, cold, reserved, or modest, in these mosaics (in any other sense than a humming-bird or flamingo or pheasant—or aforesaid peacock—is modest) is European, mostly Roman, some of it German—all of it bad.

"Please now, also, I must, for the public announcement of our business, know what will make you *comfortable* in payment. You must allow yourself enough for entirely healthy food and lodging and proper service with gondola, and properly emollient fees to sacristans, etc. Fix your day-by-day bread, and you shall have it—duly with the Sun."

Mr. Rooke's work was done, as Ruskin wrote,[2] "for love and mere journeyman's wages"; it lasted from the beginning of May until the beginning of December, when darkness and the cold of an extreme winter put an end to it. Ruskin placed three of the drawings in the Prout and Hunt Exhibition held during the winter of 1879–1880, to show "how carefully and thoroughly" the work had been done.[3] By sad spite of "Fors" the greater part of Mr. Rooke's drawings were destroyed by fire in the Cenis railway.[4] "Ruskin was delightful," wrote Burne-Jones, "about your burnt drawings. He wasn't put out a bit; all he said was (imitating the Scotch accent), *It's just pure Devil's wark.*" Fortunately, the artist had preserved the tracings from which he had made the drawings, and from these he made fresh drawings in 1893, on the suggestion of Mr. White. Some of the original drawings, and several of those thus re-made—fifteen in all—are at Sheffield; others are at Oxford.[5] As an illustration from the St. Mark's Mosaics is

[1] For the reference, see the note on the studies; p. 226.
[2] Vol. XIV. p. 429.
[3] *Ibid.*, pp. 429, 452.
[4] See below, p. 72.
[5] See Vol. XXI. pp. 37, 43.

included in an earlier volume,[1] one of Mr. Rooke's studies from those at Ravenna is selected for reproduction here (Plate XXVIII.).

Among the copyists of Turner, employed by Ruskin, the chief is Mr. William Ward, who has been referred to in an earlier volume,[2] and who, at one time or another, made for him a very large number of facsimiles of Turner's drawings. Several of these are in the Sheffield Museum, and others are at Oxford and Whitelands College.[3] There is also at Sheffield a study after Turner by Mr. Arthur Severn. Other studies, of a less elaborate character, were made under Ruskin's superintendence by a young Scotch artist, Mr. Hackstoun. He was employed for a time at the modest stipend of £120 a year.

Another purpose which Ruskin had even more at heart was to obtain records of beautiful pictures and buildings in danger of restoration. The "most skilful of the artists thus employed was, beyond comparison, Mr. Charles Fairfax Murray," well known also as a connoisseur, and the sketches by his hand from Carpaccio and Botticelli were accounted by Ruskin among the principal treasures he had secured. Several of them are at Sheffield, others at Oxford. Two of Mr. Murray's studies have been reproduced in an earlier volume.[4]

At a later date Ruskin employed in similar work a young Venetian artist, Signor Angelo Alessandri, from whose hand are some of the most delicate studies in the Museum. His work—"most conscientious and lovely," says Ruskin (p. 72), "both in drawing architecture and copying fresco"—is represented in this volume by three illustrations in colour and three in photogravure. Ruskin had found him studying in the Accademia at Venice in 1877; and, noting his talent and promise, gave him many commissions and much advice. The following letters in type, and the one inserted in facsimile, are typical of many which came from the Master to his pupil:—

"BRANTWOOD, *18th January*, '81.

"MY DEAR ANGELO,—I am so glad of your letter, and that you had the courage to set to work on St. Jerome for the fast sketch.[5] I'm very curious to see it.

"I've been looking carefully at your canal sketches again, and

[1] Vol. XXIV., Plate LIX. (by Mr. Fairfax Murray), p. 296.
[2] Vol. XIII. pp. 575–578.
[3] See the Index to Vol. XXI. p. 329; and the catalogue of the Ruskin Cabinet, below, pp. 353–355.
[4] Vol. XXIV., Plates LI. and LIX.
[5] A sketch of a group in Tintoret's "Paradise": see below, p. 199.

I think you may soon do most beautiful things, if you once learn to see how vivid colour really is; and how necessary that one part should conduct to, and harmonise with, other parts. In your Murano [rough sketch] the colour of the sunshine on the tree I've drawn with a blot, is not taken up by the distant ones dotted over the wall; but the dark side of the building at *d* far away is darker, while its light side is lighter, than that of the near palace. This at once throws all into discord.

"I'm going to send you some copies of sketches by the greatest of landscape painters. You mayn't like them at first, but copy them and you'll get good.

"Please give enclosed note to my gondolier, Piero Mazzini; Bunney knows his address.

"Ever affectionately yours,
"J. R."

"BRANTWOOD, *24th April*, '81.

"MY DEAR ANGELO,—The sight of your writing is always a delight to me: of course the drawing does not come quite so quick as the letter, but I send you ten pounds at once, being *sure* that the drawing will be worth that, and more. I look very eagerly for it, and hope to send you rather praise than 'critique.' You criticise *yourself* always too hardly.

"But I think I can send you at once a little piece of advice which I believe will be in harmony with your own criticism.

"Did not you feel how much better the second St. Jerome was in colour than the first?—because it was done *easily*, and with reference to colour?

"I think I may say with reference to all your future study—landscape or figure—Always think of the colour first, and when you've *got* it, *stop*. You *won't* get it but with a sufficient degree of finish and division of parts. As you get experience you will be able to finish farther and farther without losing the colour—but always, the moment you've got all you can of it, stop.

"Your study in *drawing* is to be with the pencil or pen, as you see all the great men studied theirs, and when you take the brush and dip it in a colour, remember always—its *line* is to be as good as care (by the way) and *luck* will make it: but its laid COLOUR IS to be *Right*,—whatever goes wrong to save it.

"I am very glad you leave Rome before the unhealthy time. In Florence Filippo Lippi, Sandro, Perugino (especially in his fresco —the Nunnery one—and his divine pictures in the Annunciata), are to be pretty nearly your only studies. *Draw* the heads in Sandro's

Spring[1] as far as you can! ! ! ! in grey or brown only. My love and best wishes are always with you. Ever your affectionate Master,

"JOHN RUSKIN."

"I'm fairly well again myself—and have hot iron on anvil. Write me some talk about Rome.

"I hope you will have no difficulty in cashing enclosed cheque. If the Bank people don't, you will pretty likely find some English friend who will."

Signor Alessandri's first studies for Ruskin were from Venetian canals and details in Carpaccio's pictures. "The soul of Carpaccio is in you," wrote Ruskin (December 19, 1879), "and with God's help you will do blessed things for Venice. . . . I am ready to take all you can do." From Venice Signor Alessandri went to Rome, to work in the Sistine Chapel, where he made several studies now in the Museum. His "much delighted master" enjoined him (March 22, 1881) to take care of his health and eyes: "never expose yourself to chill, and don't go wandering about by moonlight like the mob." In 1882 Ruskin himself was in Italy, and Signor Alessandri, with Giacomo Boni also, spent some days with him at Pisa—a visit which resulted, among other works, in the charming drawing reproduced on Plate XXI. In 1884 Signor Alessandri was despatched, in company with another of Ruskin's young artists (Mr. Frank Randal) to Verona; it is to this commission that the letter given in facsimile[2] refers. Ruskin was much attached to his pupil, and took the keenest pleasure in the happy development of his gifts. At a later time (1892), when Ruskin's own working days were over, Mr. White and the Trustees of the Guild re-opened a Copying Fund, and Signor Alessandri undertook some further commissions. To this period belong his copies of Tintoret's "Annunciation" and "St. Stephen," and of Carpaccio's "Presentation of Christ"—a very elaborate study on which the artist was engaged for nearly fifteen months.[3] Signor Alessandri executed in all about sixty drawings for Ruskin or the Guild. Of these, 29 are at Sheffield, and some others are at Oxford.[4] Six of Signor Alessandri's studies are shown in this volume; three in colours, and three by photogravure.

To another young Italian artist whom Ruskin employed, and who was his "obedient disciple," we have been already introduced,[5] and his

[1] For the artist's pencil study, see below, p. 192.
[2] With regard to which the reader will notice that the letter has to be turned round to show the tower in its right position.
[3] For these studies, see below, pp. 200, 198.
[4] See the Index to Vol. XXI. p. 319.
[5] See Vol. XXIX. p. xvi.

name—"Raffaelle" Carloforti—figures frequently in the accounts given in *Fors*. Three of his studies are in the Museum, and his work is represented in this volume by Plate XIV.

Of English artists similarly employed, those who did most work for Ruskin were Mr. T. M. Rooke and Mr. Frank Randal. Mr. Rooke's work at Venice in 1879 has already been described. In 1884 he was able again to place himself at Ruskin's service. The offer was eagerly accepted:—

> "(BRANTWOOD, *Easter Day*, 1884.)—I got your note on a happy day. . . . You had better run first to Venice in case there's anything you can just catch and save, and write me word thence what's up—and down—and arrange for cheques."

A fortnight was spent in Venice by the artist in the drawings, now at Sheffield,[1] of the three spandrils and their capitals on the sea-front of the Ducal Palace, at that time menaced, and in finishing a bit of the old mosaic work, begun in 1879.

From Venice Mr. Rooke went, as instructed, to Ravenna, where a letter of encouragement reached him, dated 19th May 1884, and saying: "I am delighted by your report of mosaics. They are not really known at all, and your faithful work will be inestimable."[2] Afterwards, in July, the instructions were: "You should now leave Ravenna and start at once for Brieg. There I want as much of the quaint streets and general picturesque as you feel able for."[3] At Sallenches, the following letter was received:—

> "(*3rd October* 1884.)—I want Savoy cottages, distant villages, and any quantity of work, or Byzantine mosaic, of wood, cherry, walnut, and pine, that you can get view of. All that valley to Cluse and the base of the Reposoir beyond Cluse are overwhelmingly lovely in autumn."[4]

On his return Mr. Rooke was warmly welcomed:—

> "(OXFORD, *Nov.* 1884.)—Welcome home with all my heart. As soon as you have taken breath I want you and your wife to come and see me here. I'll take comfortable apartments for you at the Mitre. Don't be later than next Tuesday, the 2nd, please—if you *can* come sooner, do. You might bring the drawings to finish here."

[1] See below, p. 203.
[2] See below, p. 227 and Plate XXVIII.
[3] For Mr. Rooke's drawings at Brieg, see pp. 224, 225, and Plate XXVII.
[4] Mr. Rooke made several drawings there (see p. 80), but they are not at Sheffield.

"All which," writes Mr. Rooke, "happily came off, except that the drawings were taken possession of, and not allowed to have anything more done to them."

In the following season (June 1885) Mr. Rooke went for "St. George" to Chartres, where he worked until December, making drawings of which some are now at Sheffield.[1] Ruskin's admiration of them was whole-hearted:—

> "(BRANTWOOD, 17*th January*, 1886.)—Let me congratulate you in the most solemn way on these glorious drawings. Nothing has given me so much pleasure, and the pleasure these drawings give me will be shared by all the good world."
>
> "(*22nd January*, 1886.)—Of all the lovely thoughts and things I've ever seen painted, these two last beat. These two never leave Brantwood, you may come and copy them as much as you like. The bit of window is perfect; there is no question you should go on painting France both for love and fame."[2]

In 1886–1887 Mr. Rooke undertook his last errand for Ruskin. The letters which here follow show the course of his artistic pilgrimage, and refer to commissions, of which the results are to be seen in the St. George's Museum:—

> "(BRANTWOOD, *May* 11, 1886.)—I am going to avail myself of your divine sympathy with the French character, and your exquisite architectural drawing. I want you to go first to Laon and see how you like it. After Laon to Auxerre.[3] Then we'll try a little bit of Savoy village in autumn. The mouldings of Laon are the finest in the world, and for the town—you'll see."
>
> "(BRANTWOOD, *24th June*, 1886.)—If you are tired of Laon I want you to look at Auxerre, and then do a bit at Avallon. No hurry about these, but you know where you are going."
>
> "(BRANTWOOD, *5th October*.)—You always make me happy by your letters, and more than happy by your drawings. Your Auxerre received to-day, 6th October, are excellent, and the Virtues are of extreme value and interest to me.

[1] See below, p. 213 and Plate XXIII.

[2] "Of these two," says Mr. Rooke, "one was a corner of a cornfield, with distant village spire, a child with poppies, and a girl praying at a cross-road shrine—the whole on a site called Vauxroux, where the Normans had fought a bloody battle; the other, a study of dark old carved wood corbels in the lower town at a street corner—a white cat, on the ledge of a window between them, watches the passing dart of a swallow.

[3] For Mr. Rooke's drawings at Laon, see pp. 215, 216, and Plate XXIV.; at Auxerre, p. 222 and Plate XXV.; at Avallon, p. 223 and Plate XXVI.

"At Avallon I want all you can do of any part of the porches which you can do without catching cold from the fearful wind, and one or two things in neighbouring villages such as you could sketch in an afternoon and be done with. Please by return of post tell me whether you would like to stay abroad till the spring, when I want in early April some almond blossom and periwinkle from Lac d'Annecy."

"(*October* 12, 1886.)—I am so very glad you can stay in France. I'll send you to Lago Maggiore as soon as it gets the least cold, and then where you like for the winter; only for goodness' sake keep well; don't sit in draughts, and don't be late out even in French river chills.

"The Auxerre river drawings are delicious. The porch of Avallon is the most notable transition from Greek to Gothic (the egg moulding cut open like a melon) that I know in the world. Probably there are others of the type in South France. But I want you towards Alps soon.

"I'm ever so much better, and doing lots, thank God, in variously telling directions."

"(*November* 8, 1886.)—Your pretty and most comfortful letter of the 4th relieves my mind from a dreadful sense of having neglected you. . . . I should like you with all convenient speed to make the best and pleasantest of your way to Florence—*via* the Cenis and Genoa, I suppose best; but you can go south at once to *Nice* and along the coast if you like better.

"At Florence you will have Mrs. and Miss Alexander's counsel,[1] and the Tuscan plains at your feet and choice. Send me more word sketches, before you leave Avallon, of Avallonese manners and customs. The Pig bit is a mediæval grotesque in itself. I'm quite well, I think! only furiously cross with nearly everybody but you—in my circumambient and circumstant world."

"(*March* 22, 1887.)—The drawings received safely to-day, Fête[2] and two windows, are among the very delightfullest and usefullest you have done for me. Heaven keep you in health among those Florentine flowers. I shall want you to go to Sallenches as soon as the Alpine ones are ready for you."

"(*June* 18.)—I am so thankful for your letter. I stupidly waited for the Badia view[3] before writing to Florence again, and how you have got to Sallenches without any money I can't conceive. All

[1] A reference to Mr. and Mrs. Rooke and their children will be found in Miss Alexander's letter of May 26, 1887, in *Christ's Folk in the Apennine* (Vol. XXXII.).
[2] The Fête-Dieu at Laon: see below, p. 216.
[3] See below, p. 209 and Plate XX.

your account of your journey is delightful, and I doubt not your Sallenches work will be entirely successful. Don't do anything but what you entirely like yourself, and let there be pretty foreground, always with a figure or two. Your figures are most perfect in truth and feeling."

Ruskin's illness "now put a stop," writes Mr. Rooke, "to all further work for him on my part after this season. On the 25th April next year, 1888, he sent me, from Morley's Hotel, this farewell upon his partial recovery: 'I am so thankful for your note. It has been a dreadful time with me since I ceased to write to you. Write me one more word and tell me what has happened to you since my illness broke everything down for me.' This I did not fail to do, reassuring him as to my future, about which he had shown a kind anxiety; and from that time the devotion of his friends has led them, in my case as in so many others, to try to fill up the gap which his loss had left."

The Sheffield Museum is rich in drawings by Mr. Rooke, made in France, Italy, Switzerland. It possesses in all fifty-three of them; and of these nine are reproduced in the present volume—three in colour, and six by photogravure. Other drawings made by him for Ruskin are at Oxford.[1]

The other artist whose work for St. George is most largely represented in the Sheffield Museum is Mr. Frank Randal. He was engaged from 1881 to 1886 at the modest salary stated by Ruskin (p. 81), who kept him constantly supplied with instructions, encouragement, and advice. "Don't tire your eyes," "take daily exercise," "don't get chilled in the cathedral," with other pieces of good advice and recommendation of books and reading, constantly occur in Ruskin's letters to the artist, and are pleasantly illustrative of the fatherly relations in which he stood to his young assistants. Mr. Randal, it seems, had chafed (as who has not?) at a wet day among the mountains. Ruskin, who had more interests than there are hours in the day, gently chides the impatient sketcher:—

"(BRANTWOOD, *Dec.* 27, 1884.)—Your three drawings are safe here, and are all quite beautiful, and the Arch and Tower most precious to me. You are gaining in power and delicacy as fast as a man can, and have excellent faculty of hand and eye, and patience—and all the world before you—and you grumble at a wet day and don't know what to do with yourself! For shame! What do you think *I* would give to be your age, and able to draw like that! and to be free at Lecco! to go where I liked. I will send you any

[1] See the Index to Vol. XXI. p. 325.

books you like to ask me for, of portable size, and some extra money for boating, etc., and you ought always to have a stone or a flower in hand to be going on with. Your earth foreground beside the river is admirable, and you should find exquisite things to do in any bit of stone you can carry! Write quickly to say if you mean to hold on, and I'll send you lots of things. I'm overtired and dismal myself to a deadly degree, and could find in my heart to wish you were sixty-five, though I'm always affectly. and gratefully yours," etc.

The numerous letters to Mr. Randal abound also in technical instructions. One of these is here reproduced in facsimile, to illustrate the interest which Ruskin took in guiding the young artists whom he employed in St. George's work. In 1881 Mr. Randal worked mainly at Amiens and Senlis, with results to be seen in the Sheffield Museum. The kind of thing which Ruskin was most anxious that his artists should secure is shown in the following instructions:—

"(BRANTWOOD, *Good Friday*, 1881.)—You know, your *practice* is much more to me, just now, than what you are actually doing: but begin on the woodwork of choir in this cold weather, and send me sketches of any of the simpler groups of figures or single figures[1] that strike you—*light*, getting the action and expression without the woody darkness or shine, as like those dogs you did as possible; and try some bits of the upper crockets and foliage, real sizes, and send me these tries—soon, that I may see how you got on. The foliage must be much more modelled than the figures; a man can be drawn with dots for eyes and mouth if one's clever—but a *leaf MUST* be undulated or folded as it is. If its real shape is that [sketch] it's of no use to draw it only like that [sketch]; nor if really thus [sketch] like [sketch]. And when the weather *is* fine, make any memoranda in the old *streets*. Never mind the cathedral; but get me the kind of thing I set your friend upon—gables and bridges, etc., and I'll soon write again."

"(BRANTWOOD, *May* 9.)—The drawings came the day before yesterday, but I could not write sooner. They are full of merit and extremely valuable to me, but after you have worked a little longer in the fine weather at Amiens, *I* must either come to you or you to me, for you just need about a week's more lessons—the only thing I can tell you at present is not to put pencil shading for dark colour in the object. When you paint, yes—it is to be of its own colour—but in bas-reliefs or wood, try to give the forms,

[1] This and the three following letters refer mainly to Mr. Randal's studies, from the woodwork of the choir at Amiens, now in the Sheffield Museum: see below, p. 215.

Mind you don't overwork
- Patience - and the stop - punctual:

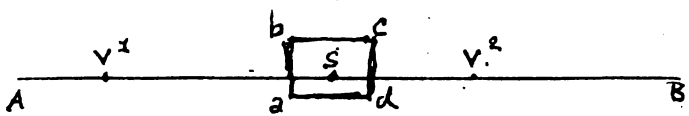
Brantwood,
Coniston, Lancashire.

18th June

Dear Randal

I did not half enough praise the drawings you sent me. - in fact I could not see them, they were so rolled out of effect. For hard them flattened and find them of immense interest and value.

Just note this much at once of perspective.

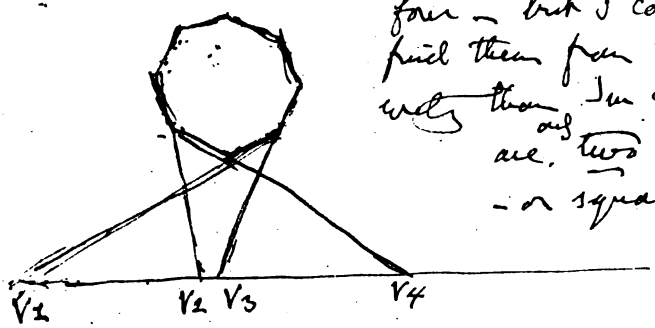


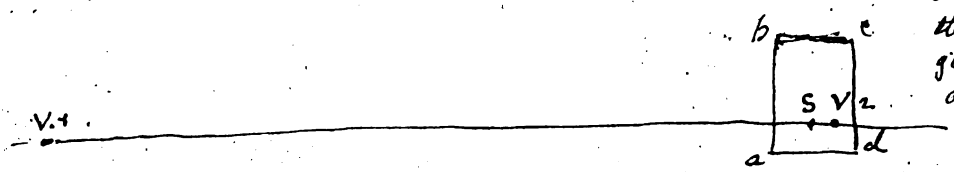
Let AB be the Horizon -
The line drawn at it - or over it in your picture is the line or level of your sight

S. the point of direct sight is always to be in the middle of your picture - ~~from~~ laterally (a b c d the picture in my figure)

But V. 1. and V2. (Vanishing points 1, and vanishing point 2) may be any where in your picture or out of it - according to ~~your~~ the position, of the object

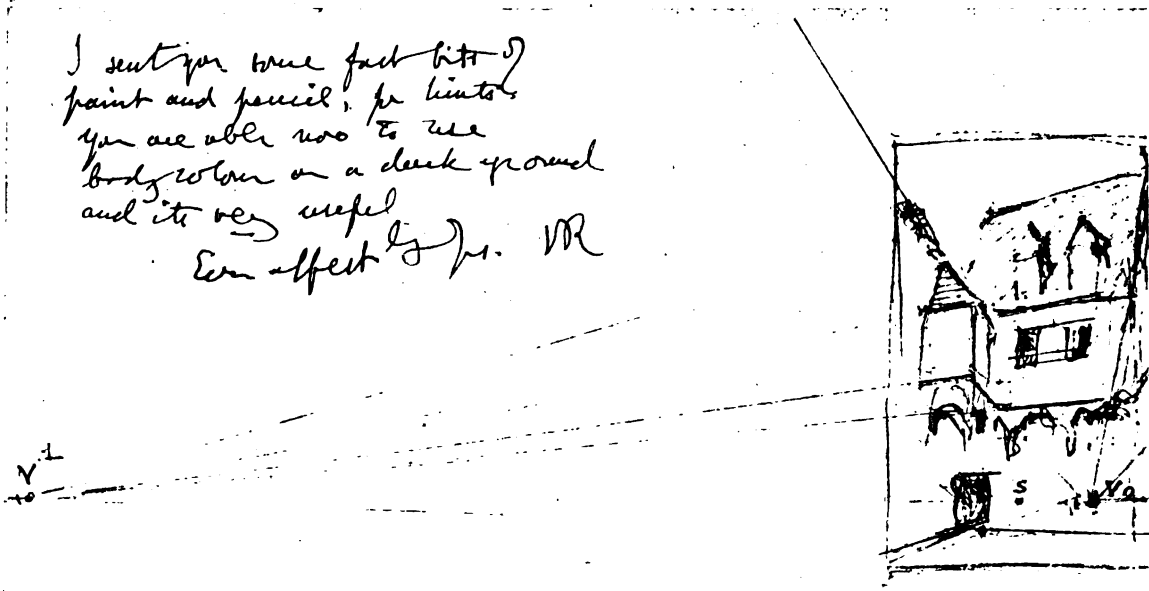
There are always as many vanishing points as directions of sides — thus an octagon tower would have four — but I can't explain how you find them from the plan without more writing than I'm able for — but there are only two for all square objects — or square hollowed ones — For your courtyard overpage this would be the construction — a b c d your picture and all the lines go to one or other V.





I sent you some fast bits of paint and pencil, for hints you are able now to use body colour on a dark ground and its very useful

Ever affectly yrs. VR



In this sketch V1. is too near; to be right it would have been outside the paper.

without covering them up with any tint. And sketch me in wet days some of the cornices of those stalls and their finials, with pen and ink, giving the recesses in [sketch] good vigorous black, but of course the ribs and outlines carefully. On such a basis a great deal of good light and shade may be laid afterwards, when the ink has been a week dry. And get every bit of old wood outside that you can find in the town."

"(BRANTWOOD, *May* 24.)—I am especially delighted with your note received to-day—for the little sketches show that singular quickness and rightness you have in catching action and character which no master can teach, nor any industry win; it is a quite Star-given power. I have lectured intelligent and obedient pupils for hours together on sculpture, without being able to get out of them at last a single beast with its back properly up or its paws properly down; but every line in these memoranda of yours is right, and such quick ones, just a little farther carried, will be of immense value to me in clarifying and making explicable by woodcut, the mysteries of inimitable things in photograph.

"Secondly, I am thoroughly glad you are not tired of Amiens and that the folk are kind. The French are the good-naturedest and nicest people on earth, when you understand their way and take them *in it*. I don't want you to move, but the minute you would like a change, you may, usefully for me, have one."

"(SEASCALE, COAST OF CUMBERLAND, *July* 17.)—I write more legibly on ruled paper, and want you to be able to read easily the expression of the very great pleasure these last drawings of yours have given me. They are nearly all I could desire, and much more than I expected you to accomplish after so short a time of study. Their quality of simple realism, and making one feel as if one was at the place, is a very high and unusual one; and, to my mind, worth any quantity of back composition or even delicate artistic dexterity, unaccompanied by this sense of substance and air (for the two go together in properly harmonised work). The Academician, David Roberts, drew all the steeples in Europe without ever succeeding in making one of them look as if a jackdaw could fly round it, or a bell swing in it.

"The façade of the little church,[1] too, is a real discovery of extreme interest to me: the tiny beasts in crouches and crawls for crockets are quite delicious. I hope that nothing may hinder me from getting across the water by the end of August; and if nothing more, I would take you with me to Paris and on to Chartres; and I should like you in the winter to take a cosy little

[1] Of La Neuville-sous-Corbie; the drawing is in the Sheffield Museum: see below, p. 215.

room for a month in Paris and study Paul Veronese and Mantegna till you know what painting is—then in the spring you'll be ready to go south, with power and enjoyment doubled. Take care not to overwork yourself, take vigorous exercises every day, and always an hour's *careful* reading of any book, at breakfast-time (or before it, on wet days), so as to get a foundation of thought for the day. Get as early to bed as you can sleep; and study diet, so far as you find it affect you, till you know thoroughly what is good for you: in the two ways of nourishing fully without clouding the brain. . . .

"I had very great satisfaction just now in *three* pupils—first, a quite blessed young soul of a Venetian,[1] whom I've got well attached to me, and who is doing most lovely work on Tintoret and Carpaccio for me; then you, from whom I hope a quite invaluable series of historical drawings, in time; and thirdly, a young Scotchman,[2] redeemed—or, rather, working out his own salvation, from Glasgow, and now working loyally as I tell him, with, I think, more promise of genius than any youth I've yet had under me. I may perhaps bring him with me to Senlis.

"The stall drawings are very beautiful, but a little too black. Work as much out of doors now as you can comfortably. Sketch foliage and trees with care; they are often essential to sites. Rock also, if only chalk, yet carefully. I want an outline of the head of the monkey sitting on left, in ruins of Babylon;[3] and also of the handwriting on wall in Belshazzar's part—under Daniel. Then, to Senlis, as soon as you like."

"(*August* 22, 1881.)—I am so very glad you like Senlis, and find fragments left worth doing. No hurry about anything. I am working steadily now, and a couple of years or so, between us, will do wonders.

"Do not look at Harding—*fog* it all out—the word is an excellent one by yourself. Almost any tree may be suggested by a blot and a scribble, or [sketch] farther off a blot with a dot or two—unless you want to be very particular, and then you must outline with some care in the masses, and work in with sepia. You will see the loveliest finished vegetation by Mantegna in the Louvre. Everything depends finally on right stem and branch drawing—given the boughs, a roll of the brush will put leaves on them.

"Always sketch streets as they appear to you, and correct any violent or painful mistakes. No street worth drawing can be drawn by rule—every house has different lines. Your eye will soon become true enough for all practical purposes, but it often saves the look

[1] Angelo Alessandri. [2] W. Hackstoun.
[3] The drawing of the ape is in the Sheffield Museum: see below, p. 215.

> of a whole drawing to do one branch quite accurately to its points —the rest drift for themselves. Be particular about the place distances and diminutions of figures. I am daily expecting a bound Amiens,[1] and will despatch it to you instantly."

From Senlis Mr. Randal went, on instructions, to Chartres. "I believe I shall want you to settle at Chartres," Ruskin had written (September 29), "to draw the painted glass there, as soon as you can be provided with proper letters of introduction. I hope to get you one for the Bishop's permission to work in the upper gallery undisturbed, and other privileges." A month later (October 25), he wrote again:—

> "I will send some definite instructions for work at Chartres. If the weather is bad, *paint*, in the way I sent you example of, some dead oak leaves, as a study, or some twisted small branches.
>
> "Begin making careful drawings [at Chartres] of *any* piece of glass you can see clearly, matching the colours as well as you can, not troubling yourself about effects of light, but considering it merely as a missal illumination. . . . All is equally divine, except the upper part of the later spire. Keep to the porches and flanks, and you can't go wrong."

Mr. Randal, however, having the necessary permission for working at the glass, kept to the windows, and reported accordingly to Ruskin, who wrote (November 29): "I am so glad you are taking to *bits* of windows —that was what I always meant." The artist worked for two months, and sent five water-colour studies from the clerestory windows to Ruskin, who, on receipt of the first two of them, wrote (December 17): "These are the very best drawings from glass I have ever seen, and quite invaluable to me. I think every one will acknowledge the manifold use of such works." These drawings, however, are not at Sheffield. In 1882 Mr. Randal came to England, and Ruskin set him to work upon studies of vegetation; one of these is in the Museum.[2] Ruskin, it will be seen, took full opportunity of so faithful a pupil to carry out his ideas of the proper education of an artist. Thus at a later date (September 9, 1883), when Mr. Randal was making architectural studies in France, he was instructed to "make one or two studies of bits of rock carefully, as if they were architecture, with their tufts of vegetation for sculpture." Mr. Randal sent from Lecco in 1885 several such studies, but these are not in the Museum. In the spring of 1882 he worked also at the Zoological Gardens, and at the National Gallery,

[1] That is, a bound copy of the separate "traveller's edition" of chapter iv. (issued in November 1881).

[2] See below, p. 239.

where he made a large number of copies from Turner's drawings and sketches. "To copy a Turner sketch on the Seine, you require," Ruskin had written (April 13, 1882), "ten years' practice with the pencil, and twenty with the brush. *He* did nothing like them till he was fifty;" and again (April 18), "Make half-a-dozen sketches one after another, and burn them as fast as they are done." From the artist's portfolio of unburnt studies after Turner, Ruskin selected some, but did not place them in the Museum. In the summer of 1882, Mr. Randal returned to France, and Ruskin joined him at Avallon. There Mr. Randal made for Ruskin fifteen sketches of the sculpture on the early church of St. Lazare. One of these is at Sheffield; whilst another drawing made by Mr. Randal at Avallon is now at Oxford.[1] Ruskin was so pleased with the artist's drawings of grotesques from Montréal (near Avallon) that he next commissioned a series of animal-studies at the Zoo.[2] A sketch-book, containing fifty studies there made, was sent to Ruskin, but this is not at Sheffield. The next year was again spent by the artist in France; first at Poitiers, where thirty-three drawings were made (of which all but eight are at Sheffield[3]); and then at Cahors, Limoges (capital of the ancient province of Limousin), Le Puy, and Bourges.[4] It is interesting to note in Ruskin's letters to Mr. Randal how he despatched his travelling artists in search of picturesque bits, which he remembered from his own early tours, or had noted in the course of his reading:—

> "(BRANTWOOD, *March* 18, 1883.)—For your French work you may really go wherever you have a fancy to, provided you make Poictiers the leading position.—(*April* 21.) I never was at Poictiers, *therefore* I sent you there. Send me quickly some bits, that I may judge if you shall stay.
>
> "(*July* 6, 1883.)—I was immensely glad to know where you were. The drawings are quite lovely—the coloured ones especially. Please now draw as much in colour as you can. Go on now by Limoges to Le Puy in Auvergne.
>
> "(*July* 10.)—Don't waste your time now on mere mouldings and capitals, unless extremely curious; but draw all the bits of grouped *figures* you can find. The Poictiers 'Nativity' is invaluable, and your colour is getting to be delicious for anything.[5]
>
> "(*July* 10.)—At Limoges there's a cathedral and bridge, according

[1] See below, p. 223; and Vol. XXI. p. 302.
[2] See the letter given below, p. 224.
[3] See below, pp. 220, 221.
[4] For Mr. Randal's work at Bourges, see below, p. 229.
[5] The water-colour drawings made by Mr. Randal at Poitiers are not at Sheffield.

to Viollet-le-Duc, besides enamels to be examined. If the railway from Limoges went south to Cahors, there is or was a bridge *there*!! and Le Puy would be perhaps as easily crossed to from there as from Limoges. You will find marvellous things at Le Puy."[1]

In 1884 Ruskin sent Mr. Randal to Italy, to draw "rather out of the way bits that are perishing" than the great and familiar scenes (June 3). At Ravenna, the artist made several studies of the mosaics, but these are not at Sheffield. Next he was instructed to join Signor Alessandri at Verona:—

"BRANTWOOD, CONISTON, LANCASHIRE,
"*22nd June*, '84.

"MY DEAR FRANK,—I never knew two such fellows as you and Angelo for living on Air! Here's some material support for you, that you may get it fresh; on a fine evening, the drive to the great view over Garda will be a lovely rest for you both.

"If the old frescoes are still traceable in the market place, let Alessandri make quick memoranda of them straight in front,[2] while you sketch the two great views from each end. There's a wonderful one looking north,[3] with the little foursquare niche made principal—like this [sketch]—and the beautiful arched house on the left;[4] and I want one with Juliet's house on the right,[5] carefully drawn, looking towards the piazza. Oh dear, how much there is! *Don't tire yourselves*—and do *you* try to get into the habit of making scrawl sketches, as above! only just a *little* steadier!

"Love to Angelo; he's getting to work like Turner! those distances in St. Zeno[6] are wonderful.

"Ever affectionately both's,
"J. RUSKIN."

In a previous letter (June 3) Ruskin had written:—

"Anything of the market-place will be precious, and I want certainly a careful view of the Ponte della Pietra, with the river thundering through [sketch] and the gate at the end, and some views from the Giusti Gardens, or what other high sites you can get leave to work from."

[1] From Cahors, Mr. Randal sent five water-colour drawings (including two of the Pont Valentré); but these are not at Sheffield. He also sent two pencil sketches of the bridge over the Vienne at Limoges; but these also have not been placed in the Museum. From Le Puy, the artist sent nine sketches in colour, which Ruskin highly commended; one of them is at Oxford (Vol. XXI. p. 41). What happened to the others, I do not know.

[2] For Signor Alessandri's studies of the frescoes, see below, p. 206, and Plate XVII.

[3] For the drawing of this subject made by Mr. Randal, see below, p. 206.

[4] Of this subject also the artist made a drawing, but it is not at Sheffield.

[5] For the drawing of this subject, see below, p. 206.

[6] The drawing here referred to is not at Sheffield.

The artist made several drawings in response to these instructions; most of them are at Oxford and at Sheffield, and Ruskin's appreciation of them is noted below.[1] Ruskin's young pupils worked at Verona so diligently that he insisted on their taking a holiday, on the Lago di Gardo, or at Lecco or Cadennabbia:—

> "Get a warm cell of a lodging," he wrote (Oxford, November 30, 1884), "under the rocks, with window to the lake, and study skies and distant mountains, till further orders; and row and fish, if the days are fine, but don't work more than five minutes of sketch in pencil out of doors. I find many of my drawings at home over five minutes of pencil most valuable, and you both want that sort of practice."

Mr. Randal stayed for several months among the Italian lakes and at Bergamo, making a large number of drawings. One of Monte Grigna, above Lecco, especially pleased Ruskin:[2]—

> "Had you stayed all winter at Lecco," he wrote (February 28, 1885), "only to do this sketch, I should have considered the time well spent. It is entirely right and beautiful, and it happens just now that I am more interested in mountains than anything, and in clouds next, as you will see by the ordered reprints to you from Allen."

The "reprints" were from *Modern Painters*—"In Montibus Sanctis" and "Cœli Enarrant." Only one of Mr. Randal's sketches at Lecco is at Sheffield; but of eight highly-finished drawings, from the interesting church of Santa Maria Maggiore at Bergamo, six are in the Museum.[3] In October 1885 Ruskin's illness caused a general suspension of work for St. George's Guild, and the standing commission to Mr. Randal was terminated. He visited Ruskin at Brantwood, however, early in January 1886, and afterwards went to Paris, where he made some studies from pictures in the Louvre. Some of these were bought by Ruskin, and presented by him to the Sheffield Museum.[4] One other copy by Mr. Randal was bought by the trustees of the Guild, on Mr. White's recommendation, in 1896.[5] Several of Mr. Randal's studies from the Old Masters are in the possession of Mr. G. P. Wall, of Sheffield, and a loan exhibition of them was held at the Museum in 1903. In all, the Museum contains as many as 106 pieces from Mr. Randal's; two of his drawings are reproduced in the present volume—one in colour, and the other by photogravure.

Some of the finest work in the Museum consists of Florentine studies

[1] See below, p. 206. See also the letter of December 27, 1884; above, p. lxv.
[2] It is not, however, at Sheffield.
[3] See below, pp. 211, 212, and Plate XXII.
[4] See below, pp. 194, 198, 199.
[5] See below, p. 200.

by the American painter, Mr. Henry R. Newman. He was the son of a doctor in New York, and had originally been brought up to his father's profession. Having been attracted to the study of art by Ruskin's *Modern Painters*, he came to Europe in 1869, and settled in Florence. In 1877 a drawing of his, of the piazza and façade of Santa Maria Novella, was shown by Professor C. H. Moore[1] to Ruskin, who was enthusiastic in praise, and wrote the following letter to the artist:—

"SIMPLON, *9th June* 1877.

"MY DEAR SIR,—I cannot tell you—without more words than I have time to-day to write—how much your drawing of Sta. M. Novella has delighted me. I have not for many and many a day seen the sense of tenderness and depth of colour so united—still less so much fidelity and affection joined with a power of design which seems to me, though latent, very great. To have made a poetical harmony of colour out of an omnibus stand is an achievement all the greater in reality, because not likely to have been attempted with all one's strength.

"You have only to persevere, and keep your keen perception of natural fact in good training by constant reference to the early Florentine masters. You need not go out of the Accademia dei Belle Arti to find examples of every possible loveliness of colour and execution; and if you can copy a bit of Angelico's St. Lawrence (face or dress), on the right of the Madonna or left of the spectator, in the much injured picture with the wonderful carpet, or a bit of the wreath of cloud and angel in Botticelli's Coronation of the Virgin,[2] you will never need more teaching. I wish you could do those three old arches, seen right in front on the left of the steps going up to Sta. M. Novella.[3] If they are still uninjured and wear their weeds, there's nothing lovelier in Florence.

"Ever, with most true hope and sympathy, faithfully yours,

"J. RUSKIN."[4]

This letter was the beginning of a long series from Ruskin, and it was at his instance that nearly two winters were devoted by the artist to painting in the Mercato Vecchio, then threatened with the total demolition which has since come upon it.[5] The three subjects recommended by Ruskin were all undertaken by Mr. Newman. The drawings

[1] For whom, see Vol. XXIV. pp. xxxviii., xli.

[2] For a notice of this picture, see Vol. XXIII. p. 273.

[3] The subject of a later sketch by Mr. Rooke: see Plate XIX. (p. 209).

[4] Reprinted from "An American Studio in Florence," by H. Buxton Forman, in *The Manhattan: an Illustrated Literary Magazine*, New York, June 1884, vol. iii. p. 530.

[5] See *Mornings in Florence*, § 27, Vol. XXIII. p. 323 *n*. The church, with the Robbia, there mentioned by Ruskin, was painted by Mr. Newman; the picture is in the collection of Mrs. John Carter Brown, Providence, Rhode Island.

which Ruskin bought for his Museum were, however, of other subjects. One was of the south door of the Duomo; Ruskin's opinion of this is given in the Catalogue (p. 208). Others were of Giotto's Tower, of the Baptistery at Florence, and of the west front of Lucca Cathedral (see pp. 208, 209). "Quite the most valuable records yet existing of the old city" was Ruskin's description of Mr. Newman's drawings of Florence.[1] Ruskin admired equally the artist's rendering of Venice. "The Venice," he wrote of a large oil-picture of San Giorgio Maggiore and the Salute, "is my own Venice—as only you've seen it."[2] Of a large drawing of the Campanile he wrote:—

"*26th April* 1880.

"But what I have chiefly to say is that . . . your drawing is a most precious record of a wonderful scene, and worth any quantity of common stuff. Go on quietly—trying always for more light, precision in drawing, and of expression of what is old and broken or weather-stained." "Ever most truly yours,

"J. RUSKIN."[3]

These works went to America. Ruskin secured, however, for his Museum some drawings of Lecco, and one of Coire (reproduced in this volume), which he greatly admired (see below, p. 232), also several studies of Florentine anemones.

In addition to the large collection of copies and studies made by these and other artists for St. George's Guild, Ruskin presented the Museum with very valuable illuminated manuscripts, prints, and precious stones, besides many minerals and coins. Some of the objects were paid for out of "St. George's Fund," to which he was himself the principal contributor, but very many (including the most costly) were his direct gifts. There came a time when he said that he could not give any more to the Museum; but he soon resumed his gifts: "when I said I would not give any more," he explained to Mr. Baker, in sending a further consignment of minerals, "I meant only in money." The visitor to the St. George's Museum, or the reader of this volume, should remember that the Sheffield collection only represents the half (and in some departments not the more valuable half) of Ruskin's gifts to public institutions; the other half is at Oxford and elsewhere. The collection of records of beautiful places and pictures which he made has never been seen in its entirety by the general public; the exhibition in 1886 (pp. 177–180) was small and not very representative. A Loan Exhibition, drawn from the Ruskin Drawing School at Oxford and the St. George's Museum at Sheffield, would be of great interest.

[1] *Master's Report*, 1884, § 4 (below, p. 73).
[2] The extract, undated (probably 1881 or 1882), is given by Mr. Forman, p. 531.
[3] *Ibid.*, p. 532. The drawing here referred to belongs to Mrs. J. C. Brown.

It is pleasant to be able to record that the collection upon which Ruskin spent so much of his time and money is well cared for and widely appreciated, and that the Museum, from which he hoped great things, is a centre of many useful activities. The annual reports issued by the Corporation of Sheffield show that, during recent years, the average number of visitors *per annum* is 45,000; and of students, 600. The Lecture Room is well filled when the Curator discourses on various branches of art or science illustrated in the Museum. The Curator also expounds the objects in the Museum on the occasion of regular visits paid by children from the elementary schools under the regulations of the Board of Education.[1] The Ruskin Societies in Manchester and Liverpool and other large cities visit it, and it is a meeting-place for the "circles" of a vigorous Ruskin Club in Sheffield itself. The fame of the Ruskin Museum has spread to other lands, and the present Curator was recently invited to lecture upon it (in connexion with a People's Museum to be established at Berlin) at a Museums Conference held in Mannheim; an illustrated report on the Ruskin Museum was published in Berlin at the same time.[2]

The *illustrations* in this volume, partly in colour and partly in photogravure, have been selected in order to give the reader a representative idea of the contents of the Museum, and at the same time to include (as already indicated) examples of the workmanship of the several artists whom Ruskin principally employed. Plates I.–VI., given with this Introduction, have already been noticed. The plates in the Catalogue begin with two specimens of minerals (VII.). Examples of the casts from Venetian sculpture follow (VIII.); whilst the specimens of sculpture at Rouen are represented by a general photograph of the "north door"[3] of the cathedral (IX.). Then come examples from the old masters. The photogravure of the "Madonna and Child," attributed to Verrocchio (XI.), is made from a photograph taken before the restoration to which the picture was subjected (see p. 193 *n.*). Three studies are by Signor Alessandri, after one of the frescoes in the Sistine Chapel (X.), Carpaccio (XII.), and Tintoret (XIII.) respectively. By Signor Carloforti is a study of a piece of sculpture at Venice, much admired by Ruskin (XIV.).

Another group of plates is representative of the collection of drawings of architecture. Venice is represented by one of J. W. Bunney's conscientious transcripts (*Frontispiece*), and by one of Signor

[1] See Vol. XXVII. p. lxviii.
[2] See below, p. 169.
[3] By which lettering on the Plate the northernmost of the three western porches is to be understood.

Alessandri's drawings (XV.). From Verona a general view by Mr. Randal is given (XVI.); a drawing, by J. W. Bunney, of the Palazzo del Consiglio, made (as Ruskin notes) only just in time to forestall the restorers (XVIII.); and a study in colour by Signor Alessandri of one of the rapidly fading frescoes in the Piazza Erbe (XVII.). From Florence there are studies by Mr. Rooke of two spots very dear to Ruskin—the arcade outside S. Maria Novella (XIX.), and the Badia of S. Domenico (XX.). The sketch of a little known church at Pisa is by Signor Alessandri (XXI.). The next plate, which might be taken by the untravelled for Verona, is by Mr. Randal of Sta. Maria Maggiore at Bergamo (XXII.).

We pass next to France in a series of drawings by Mr. Rooke, at Chartres (XXIII.), Laon (XXIV.), Auxerre (XXV.) and Avallon (XXVI.). By Mr. Rooke also is one of the Swiss drawings, of Brieg (XXVII.); the other, of Coire, is by Mr. Newman (XXXII.). Mr. Rooke is again the artist, whose sketches of mosaics at Ravenna (XXVIII.) and of glass at Chartres (XXIX.) are given as typical of this branch of the collection.

The portrait of Turner (XXX.) is one of the curiosities of the Museum; his view of Sheffield (XXXI.) is selected for its local interest.

In the department of natural history, the illustrations in this volume are few, chiefly because this field was very fully illustrated in the plates given with the Oxford Catalogue (Vol. XXI.). Ruskin's characteristic study of sea-weed is, however, given (XXXIII.); and from the drawings of animals there is a study of a vulture by Marks (XXXIV.), and also a superb head of a tigress by J. F. Lewis (XXXVI.).

Examples of the illuminated manuscripts (XXXVI.) and the coins (XXXVII.) follow, while the remaining plates illustrate the Appendix. The contents of the Appendix have all been mentioned in the course of this Introduction.

Of the *text* of the various publications included in this volume there is nothing to be said, as there has been no choice of editions to make. The text is printed from the first (and only) editions of a series of (for the most part) very scarce Ruskiniana.

The *facsimile* of Ruskin's manuscript (pp. 4, 5) is of a sheet of his first draft (in the possession of his lawyers) for the constitution of St. George's Guild. The *manuscript* exists at Brantwood of the 1879 *Report* (§§ 1–7); of the *Financial History* (here pp. 131 *seq.*); and of various notes and fragments, in addition to those here printed on pp. 153–156.

E. T. C.

PART I

1

THE GUILD OF ST. GEORGE

ABSTRACT OF THE OBJECTS AND CONSTITUTION (1877)

WITH THE MEMORANDUM AND ARTICLES OF ASSOCIATION (1878)

[*Bibliographical Note.*—The formal Articles of Association of the Guild were, as already stated (p. xxv.), dated October 14, 1878, some delay in the matter having been caused by Ruskin's illness in that year. They had, however, been generally approved by the Board of Trade at the end of 1877, and on December 20 of that year Ruskin had drawn up an abstract of them for general circulation: see *Fors Clavigera*, Letter 86, § 13 (Vol. XXIX. p. 350).

The Abstract was printed on an octavo fly-sheet of three pages, with the following drop-title:—

Abstract | Of the Objects and Constitution | of | St. George's Guild.

Issued gratis with Letter 86 of *Fors*. There are no headlines; the pages are numbered.

The numbering of the paragraphs is introduced in the present edition for convenience of reference.

The first draft of the Articles of Association of St. George's Guild was drawn up in 1875: see *Fors Clavigera*, Letter 55, § 8 (Vol. XXVIII. p. 376). The Articles were not, however, finally filed at the Board of Trade till 1878.

They were then printed, folio, pp. 9; issued stitched, without wrappers, but folded as a deed, and lettered on one side: "The | Guild of St. George. | Memorandum | and | Articles of Association. | Tarrant and Mackrell, 2 Bond Court, Walbrook, London, | Solicitors." There are no headlines, the pages being numbered centrally. Text of Memorandum, pp. 1–4; Articles, pp. 5–9.]

ABSTRACT OF THE OBJECTS AND CONSTITUTION OF ST. GEORGE'S GUILD

[1877]

1. THE St. George's Guild consists of a body of persons who think, primarily, that it is time for honest persons to separate themselves intelligibly from knaves,[1] announcing their purpose, if God help them, to live in godliness and honour, not in atheism and rascality; and who think, secondarily, that the sum which well-disposed persons usually set aside for charitable purposes (namely, the tenth part of their income), may be most usefully applied in buying land for the nation, and entrusting the cultivation of it to a body of well-taught and well-cared-for peasantry.

2. For the teaching of these labourers, schools are to be erected, with museums and libraries in fitting places. The founders' views of what the education of a peasant should be are explained, *passim*, in *Fors Clavigera*.[2]

3. Persons entering the Guild promise, therefore, to give, if so much can be spared, a tenth of their income, or, at all events, whatever they can afford for general charity, to this special object.[3] They undertake, further, to behave honestly and justly to all men, and to obey the Master of the Guild in all matters relating to the management of the affairs of the Guild.

[1] [On this point, see *Fors*, Letter 63, § 5 (Vol. XXVIII. p. 542).]

[2] [See the summary of Ruskin's views, with references to *Fors*, given in the Introduction to Vol. XXVII. pp. lx. *seq.*]

[3] [For the requirement of a tenth, in Ruskin's first statement about St. George's Fund, see *Fors*, Letter 5 (Vol. XXVII. p. 95); for his subsequent relaxation of the rule, Letter 80 (Vol. XXIX. p. 182), though in Letter 88 he seems to re-erect the "stockade" (*ibid.*, p. 396).]

4. The Master is elected by majority of the Guildsmen, and is at any time subject to deposition by majority of votes; but is absolutely uncontrolled in authority, while in office, over all the proceedings of the Guild.

5. The Guild will hold its land, as other registered Societies do, in its own name; its capital will be vested in Trustees chosen by the Master and accepted by the Guildsmen. The Master is bound to furnish accounts of the affairs of the Guild, certified by the Trustees, half-yearly.

No one but the Master can incur any debt in the name of the Guild.

6. It is required by the Board of Trade, if the registration of the Guild is consented to by them, that a liability for a sum stated in the memorandum now before them, as not exceeding five pounds, should extend to the members of the Guild in the event of its affairs being wound up.

In the meantime, persons not wishing to incur any responsibility, or make any promises, yet interested in the success of the Guild, may practically become members of it merely by sending it such subscriptions as they please, and managing their own business with perfect honesty, and resolute benevolence.

7. General subscriptions may be either paid directly to the account of the Guild at the Union Bank, Chancery Lane, or to Mr. Egbert Rydings, Laxey, Isle of Man. Persons wishing to be enrolled in the Guild must read the instructions in Letters 55 and 58 of *Fors Clavigera*,[1] and then communicate with me, the present Master of the Guild, by letter addressed to Corpus Christi College, Oxford.

J. RUSKIN.

20th December 1877.

[1] [See Vol. XXVIII. pp. 376–379, 419–420.]

MEMORANDUM OF ASSOCIATION OF THE GUILD OF ST. GEORGE[1]

[1878]

1st. The name of the Association is the "Guild of St. George."

2nd. The registered Office of the Association will be situated in England.

3rd. The objects for which the Association is established are:—

1. To determine, and institute in practice, the wholesome laws of laborious (especially agricultural) life and economy, and to instruct first the agricultural, and, as opportunity may serve, other labourers or craftsmen, in such science, art, and literature as are conducive to good husbandry and craftsmanship.
2. The acquisition by gift, purchase, or otherwise, of plots or tracts of land in different parts of Great Britain and Ireland.
3. The acquisition by gift, purchase, or otherwise, and the erection of Schools, Museums, and other educational establishments, in different parts of Great Britain and Ireland.
4. The acquisition by gift, purchase, or otherwise, of such pictures, sculptures, books, and objects of art and natural history, as may be properly adapted for the cultivation of taste and intelligence among rural labourers and craftsmen.
5. The erection of dwelling-houses for agricultural labourers, and of farm buildings, and the repair thereof.
6. The selling, aliening, and disposing for such consideration, in money or otherwise, and upon such terms and conditions, and in such manner in all respects, as may in each case be thought best, of all or any part of the property and effects of the Association, and the acquisition of other property and effects of a like character in place thereof, or the application towards such other of the objects of the Society as may in each case be thought best of the money to arise from any such sale, alienation, or disposal.
7. The holding, tilling, cultivating, leaving uncultivated, turning into waste or common land, or otherwise applying to such purposes as, having regard to the nature of the soil and other surrounding circumstances, may in each case be thought most generally useful, of all or any of the said plots or tracts of land.

[1] [Drafted by counsel: see *Fors*, Letter 86 (Vol. XXIX. p. 350). For the first draft of this Memorandum, and Ruskin's notes for alterations, see *Fors*, Letter 55, §§ 8, 9 (Vol. XXVIII. pp. 376–379).]

8. The leasing for any term or terms of years at such rent, and under and subject to such covenants and conditions, and upon such terms and in such manner in all respects, as may in each case be thought best, of all or any of the said plots or tracts of land, schools, museums, dwelling-houses, and farm buildings.
9. To make grants of money out of the funds of the Association to or in aid of Associations having similar objects, either by way of gift or loan with or without interest.
10. The doing all such other lawful things as are incidental or conducive to the attainment of the above objects.

4th. The income and property of the Association, whencesoever derived, shall be applied solely towards the promotion of the objects of the Association, as set forth in this Memorandum of Association; and no portion thereof shall be paid or transferred directly or indirectly by way of dividend or bonus, or otherwise howsoever, by way of profit to the persons who at any time are or have been Members of the Association, or to any of them, or to any person claiming through any of them. Provided always that nothing herein shall prevent the payment in good faith of remuneration to any officers, servants, or retainers of the Association, or to any Member thereof, or to any other person in return for any services actually rendered to the Association.

5th. The fourth paragraph of this Memorandum is a condition on which a licence is granted by the Board of Trade to the Association, in pursuance of Sec. 23 of the Companies Act, 1867. For the purpose of preventing any evasion of the terms of the said fourth paragraph, the Board of Trade may from time to time, on the application of any Member of the Association, impose further conditions which shall be duly observed by the Association.

6th. If the Association act in contravention of the fourth paragraph of this Memorandum, or of any such further conditions, the liability of the Master shall be unlimited, and the liability of every Member who has received any such dividend, bonus, or other profit as aforesaid, shall likewise be unlimited.

7th. Every Member of the Association undertakes to contribute to the assets of the Association, in the event of the same being wound up during the time that he or she is a Member, or within one year afterwards, for the payment of the debts and liabilities of the Association contracted before the time at which he or she ceases to be a Member, and of the costs, charges, and expenses of winding up the same, and for the adjustment of the rights of the contributories amongst themselves, such amount as may be required not exceeding the sum of five pounds; or in case of his or her liability becoming unlimited, such other amount as may be required, in pursuance of the last preceding paragraph of this Memorandum.

8th. If upon the winding up or dissolution of the Association there remains, after the satisfaction of all its debts and liabilities, any property whatsoever, the same shall not be paid to or distributed among the Members of the Association, but shall be given or transferred to some other institution or institutions having objects similar to the objects of the

Association, to be determined by the Members of the Association at or before the time of dissolution, or, in default thereof, by such Judge of the High Court of Justice as may have or acquire jurisdiction in the matter.

We, the several persons whose names and addresses are subscribed, are desirous of being formed into an Association in pursuance of this Memorandum of Association.

Name.	Address.
John Ruskin, Master	Brantwood, Coniston, Lancashire.
Witness to the signature of the above— Dawson Herdson . . .	Ashenson Ground, Coniston, Ambleside.
George Baker	Bellefield, Birmingham Heath.
Witness to the signature of the above— Jno. Knight	The Hawthorns, Sparkhill, Birmingham.
John Henry Chamberlain . . .	Grange House, Small Heath, Birmingham.
Witness to the signature of the above— Jno. Knight	The Hawthorns, Sparkhill, Birmingham.
Saml. Timmins	Elvetham Lodge, Edgbaston, Birmingham.
Witness to the signature of the above— William White	Caversham Villa, Edgbaston, Birmingham.
Fanny Talbot	Elm Wood, Bridgwater.
Witness to the signature of the above— Arthur A. Burrington .	Bridgwater, Somerset.
Robert Somervell	Clerk, Hazelthwaite, Windermere.
Witness to the signature of the above— James Stewardson . . .	Clerk, Lound Street, Kendal.
Herbert Fletcher	Colliery Proprietor and Manager, The Hollins, Bolton-le-Moors.
Witness to the signature of the above— A. Carmichael Bruce . .	Barrister-at-Law, Temple, London, E.C.

Dated 14th October 1878.[1]

[1] [For Mr. George Baker, who succeeded Ruskin as Master of the Guild, see *Fors*, Vol. XXIX. pp. 164, 170. The late Mr. J. H. Chamberlain, a well-known architect, was one of the trustees: see below, p. 85. For Mrs. Talbot, see again Vol. XXIX. p. 164. For Mr. Somervell, see *Fors*, Vol. XXVIII. p. 659.]

ARTICLES OF ASSOCIATION OF THE GUILD OF ST. GEORGE[1]

1. For the purposes of registration the number of the Members of the Guild is declared to be unlimited.

2. These articles shall be construed with reference to the provisions of the Companies Act, 1862, and the Companies Act, 1867; and terms used in these Articles shall be taken as having the same respective meanings as they have when used in those Acts.

3. The Guild is established for the purposes expressed in the Memorandum of Association.

4. The Members of the Guild shall be styled "Guildsmen and Guildswomen of St. George."

5. Any person may, with the consent and approval of the Master of the Guild, to be testified by writing under his or her hand, become a Guildsman or Guildswoman by having his or her name entered on the Roll of the Guild, with due solemnity.

6. The name of every Guildsman and Guildswoman shall be entered on the Roll of the Guild, either by himself or herself, in the presence of two witnesses of full age, who shall attest such entry; or, if the Guildsman or Guildswoman shall so desire, by the Master of the Guild, with the same formalities.

7. The Roll of the Guild shall be kept in safe custody within the walls of the College of Corpus Christi, in Oxford, or at such other safe and convenient place as the Members of the Guild shall from time to time direct.

8. The Master shall have power to expel any Member from the Guild, and to declare his or her position therein forfeited; but in such case he shall deliver to the Member so expelled, or send by post to his or her usual or last known place of abode in England, a written notice under his hand stating the ground for such expulsion; and he shall also state to the next General Meeting of the Guild which shall be held after such expulsion, the name of the Member so expelled, and the ground for his or her expulsion. Any Member so expelled shall have power, within one calendar month after receiving such notice, to give notice in writing to the Master of his or her intention to appeal to the next General Meeting of the Guild, and the decision of the Master may be overruled, and the expulsion cancelled, by the vote of a majority in number of the Guildsmen and Guildswomen present personally or by proxy at such General Meeting.

[1] [Drafted by counsel on instructions by Ruskin.]

9. Membership shall *ipso facto* cease on death.

10. Any Guildsman or Guildswoman shall at any time be entitled to resign his or her position in the Guild by delivering to the Master, or sending to him by post, at his usual or last known place of abode in England, a written notice under his or her hand of his or her desire or intention so to do.

11. Each Guildsman or Guildswoman shall, by virtue of the entry of his or her name on the Roll, be deemed to have bound himself or herself by a solemn vow and promise as strict as if the same had been ratified by oath, to be true and loyal to the Guild, and to the best of his or her power and might, so far as in him or her lies, to forward and advance the objects and interests thereof, and faithfully to keep and obey the statutes and rules thereof, yet so, nevertheless, that he or she shall not be bound in any way to harass, annoy, injure, or inconvenience his or her neighbour.

12. Chief among the Members of the Guild shall be the Master thereof, who so long as he shall hold office shall have full and absolute power at his will and pleasure to make and repeal Laws and Bye-laws, and in all respects to rule, regulate, manage, and direct the affairs of the Guild, and receive, apply, and administer funds and subscriptions in aid of its objects, and to purchase, or acquire, cultivate, manage, lease, sell, or otherwise dispose of the estates and properties of the Guild, and generally to direct and control the operations thereof, yet so, nevertheless, that in the exercise of the several powers and authorities which by these Articles are conferred upon or vested in him, the Master shall from time to time seek, apply for, and obtain the advice, approval, and assistance of the Guildsmen and Guildswomen; and that the Articles of Association for the time being shall not be altered, varied, or repealed, except as permitted by law; and that the Master shall not, without the previous consent of the Guildsmen or Guildswomen, or the major part of them, in General Meeting assembled, alter, vary, or repeal any other Law or Bye-law which shall have been made or adopted with the like consent.

13. The Master shall be elected, and may from time to time, and at any time, be deposed by the vote of a majority in number of the Guildsmen and Guildswomen present, personally or by proxy, at any General Meeting convened for that purpose, but, except in the event of his resignation or deposition, shall hold office for life.

14. The first Master of the Guild shall be John Ruskin, who shall, however (subject to re-election), only hold office till the first General Meeting[1] of the Guildsmen and Guildswomen.

15. No Master or other member of the Guild shall, either directly or indirectly, receive any pay, profit, emolument, or advantage whatsoever from, out of, or by means of any office or position which he or she may hold in the Guild.

16. The practical supervision and management of the estates and properties of the Guild shall, subject to the direction and control of the Master, be entrusted to and carried out by landlords, tenants, land-agents, labourers, and others who, if receiving salaries, shall be termed Retainers of the Guild.

[1] [Held in 1879: see below, p. 15.]

17. The name of each Retainer in the permanent employ of the Guild shall be entered in a register, to be called the Roll of Retainers, and to be kept at the same place as the Roll of the Guild; such entry shall be made either by the Retainer himself, in the presence of one witness of full age, who shall attest the entry, or if the Retainer shall so desire, by the Master, with the same formalities.

18. Each Retainer shall by virtue of the entry of his name on the Roll, be deemed to have bound himself by a solemn vow and promise, as strict as if the same had been ratified by oath, to be true and loyal to the Guild, and faithfully to keep and obey the statutes and rules thereof, and the orders and commands of the officers of the Guild who may from time to time be set over him.

19. No Retainer shall, by perquisites, commissions, or any other means whatever, either directly or indirectly receive or acquire any pay, profit, emolument, or advantage whatever, other than his fixed salary, from, out of, or by means of, his office or position as a Retainer of the Guild.

20. The rents and profits to be derived from the estates and properties of the Guild shall be applied, in the first instance, to the development of the land, and the physical, intellectual, moral, social, and religious improvement of the residents thereon, in such manner as the Master shall from time to time direct or approve, and the surplus rents and profits, if any, shall be applied in reduction of the amount paid by the tenants, in proportion to their respective skill and industry, either by a gradual remission of rent, towards the close of the tenancy, or in such other way as may be thought best.

21. The first Ordinary General Meeting of the Guild shall be held at such place in England and at such time, within four calendar months after the Memorandum of Association of the Guild shall have been registered, as the Master shall appoint. Subsequent Ordinary General Meetings shall be held at such times and in such places in England as shall be hereafter from time to time determined by the Master, yet so that there shall not be less than one such Meeting in each year.

22. An Extraordinary General Meeting may at any time be called by the Master, and shall be called by him whenever a requisition in writing to that effect, stating the objects of the Meeting, and signed by not less than twelve Guildsmen and Guildswomen, shall have been delivered to, or have otherwise reached, the Master.

23. The Master calling any General Meeting shall give not less than seven days', and not more than fourteen days', notice of such Meeting; and any Extraordinary Meeting, the calling of which shall be duly required by the Guildsmen and Guildswomen in accordance with the last preceding Article, shall be held within three weeks after receipt by the Master of the requisition in that behalf.

24. The Master shall render to each Guildsman and Guildswoman, and shall be at liberty, if he shall so think fit, to print for public circulation, a quarterly Report and Account of the operations and financial position of the Guild; and the Accounts of the Guild (which shall be kept by, or under the control of, the Master) shall be audited, not less than once a year, by two Auditors to be from time to time appointed by the Guildsmen and Guildswomen in General Meeting assembled

25. The Guild may at any time be dissolved by the votes of three-fourths of the Guildsmen and Guildswomen present personally or by proxy in General Meeting convened for that purpose.

Name.	Address.
John Ruskin, Master	Brantwood, Coniston, Lancashire.
Above signature witnessed by— Laurence J. Hilliard . .	Private Secretary, Cowley Rectory, Uxbridge.
George Baker	Manufacturer, Bellefield, Birmingham Heath.
Witness to the signature of the above— Jno. Knight	The Hawthorns, Sparkhill, Birmingham.
John Henry Chamberlain . . .	Architect, Birmingham.
Witness to the signature of the above— Jno. Knight	The Hawthorns, Sparkhill, Birmingham.
Saml. Timmins	Manufacturer, Birmingham.
Witness to the signature of the above— Sydney Harris	20 Elvetham Road, Edgbaston.
Fanny Talbot	Elm Wood, Bridgwater.
Above signature witnessed by— Francis Leigh Carslake . . .	Merchant, Bridgwater.
Robert Somervell	Clerk, Hazelthwaite, Windermere.
Witness to the signature of the above— James Stewardson . . .	Clerk, 14 Lound Street, Kendal.
Herbert Fletcher	Colliery Proprietor and Manager, The Hollins, Bolton-le-Moors.
Witness to the signature of the above— A. Carmichael Bruce . .	Barrister-at-Law, Temple, London, E.C.

APPLICATION FOR A LICENSE OF THE BOARD OF TRADE

The following announcement appeared in the *Times* of Tuesday, August 6, 1878:—

"Notice is hereby given, that in pursuance of the 23rd Section of the Companies Act, 1867, APPLICATION has been made to the Board of Trade for a LICENSE directing an Association about to be formed under the name of the GUILD of ST. GEORGE to be Registered with Limited Liability without the addition of the word 'Limited' to its name.

"The objects for which the Association is proposed to be established are:—

"(1) To determine and institute in practice the wholesome laws of laborious and especially agricultural life and economy, and to instruct first the agricultural and, as opportunity may serve, other labourers or craftsmen in such science, art, and literature as are conducive to or connected with good husbandry and craftsmanship, and in order thereto:—

"(2) The acquisition by gift, purchase, or otherwise of plots or tracts of land in different parts of Great Britain or Ireland.

"(3) The acquisition by gift, purchase, or otherwise, and the erection of schools, museums, and other educational establishments in different parts of Great Britain or Ireland.

"(4) The acquisition by gift, purchase, or otherwise of such pictures, sculptures, books, and objects of art and natural history as may be properly adapted for the cultivation of taste and intelligence among rural labourers and craftsmen.

"(5) The erection of dwelling-houses for agricultural labourers and of farm buildings, and the repair thereof.

"(6) The selling, aliening, and disposing for such consideration in money or otherwise, and upon such terms and conditions and in such manner in all respects as may in each case be thought best, of all or any part of the property and effects of the Association, and the acquisition of other property and effects of a like character in place thereof, or the application towards such other of the objects of the Society as may in each case be thought best, of the money to arise from any such sale, alienation, or disposal.

"(7) The holding, tilling, cultivating, leaving uncultivated, turning into waste or common land, or otherwise applying to such purposes as, having regard to the nature of the soil and other surrounding circumstances, may in each case be thought most generally useful of all or any of the said plots or tracts of land.

"(8) The leasing for any term or terms of years, at such rent and under and subject to such covenants and conditions, and upon such terms and in such manner in all respects as may in each case be thought best, of all or any of the said plots or tracts of land, schools, museums, dwelling-houses, and farm buildings.

"(9) To make grants of money out of the funds of the Association to or in aid of associations having similar objects, either by way of gift or loan, with or without interest.

"(10) The doing all such other lawful things as are incidental or conducive to the attainment of the above objects.

"Notice is hereby further given, that any person, company, or corporation objecting to this application may bring such objection before the Board of Trade on or before the 22nd day of August next by a letter, addressed to the Assistant Secretary, Railway Department, Board of Trade, Whitehall, London, S.W.

"Dated this 30th day of July, 1878.

"TARRANT AND MACKRELL, 2 BOND COURT, WALBROOK, LONDON,
"*Solicitors for the Applicants.*"

2

THE GUILD OF ST. GEORGE

THE MASTER'S REPORT

(1879)

[*Bibliographical Note.*—The first meeting of the Guild of St. George was held at Birmingham early in March 1879. In Ruskin's absence, the Report here given (pp. 15–22) was read by the chairman of the meeting, Mr. George Baker.

An abstract of the Report, with some textual quotations, appeared in the *Spectator* of March 22, 1879 (p. 368), in an article entitled "Mr. Ruskin's Society," which then continued:—

"Then followed the financial statement, read by the chairman, Mr. George Baker, which showed that a total sum of £7271, 15s. 7d. had been received, and after making all payments there was a balance in hand of £669, 6s. 6d. Then came talk of the Bewdley estate, of which five acres had been converted into a fine garden, and fruit-trees, it was hoped, would be planted over the whole of the twenty acres. Then Mr. Guy stated the result of his farming operations on some very stony land near Scarborough (the Cloughton Estate) at an elevation of 650 feet above the sea. He had made the land productive enough to maintain himself and family amply."

The Report was issued in the same month as a pamphlet, quarto, pp. 22, with the following drop-title:—

Guild of St. George. | The Master's Report. | 1879.

Text of the Report, pp. 1–10; Correspondence, pp. 10–22. The headline runs: "Guild of St. George | The Master's Report," to p. 10, and "Guild of St. George" on each page thence to the end.

Issued in plain paper wrappers of a pale grey (or yellow) colour. The pamphlet was distributed privately, and, like most other of the St. George's Guild papers, is among the rarer Ruskiniana.

In the earliest copies of the Report the date on the drop-title was misprinted "1849."

The numbering of the paragraphs, and of the letters which follow the Report, is introduced in the present edition for convenience of reference.

With the Report of 1879 were printed, and rendered to members of the Guild, the "St. George's Guild Accounts." These were contained in an octavo pamphlet of pp. 20 (p. 20 blank), in buff-coloured paper wrappers (with no lettering). On p. 1 is (in the centre) "St. George's Guild Accounts." The accounts themselves occupy pp. 2–19.

The accounts are not given in this place, because Ruskin reissued them (slightly revised) with the *Financial History* circulated in 1884 (see below, pp. 113–123).

The accounts lettered "A" (below, pp. 113–115) in the pamphlet of 1884 occupied pp. 2–7 of the pamphlet of 1879; "B" (p. 115), p. 8; "C" (p. 116), p. 9; "D" (pp. 116, 117), pp. 10, 11; "E" (pp. 118, 119), pp. 12, 13; "F" (pp. 119, 120), pp. 14, 15; and "G" (p. 121), p. 16. There then followed, on p. 17 of the pamphlet of 1879, Account "M" of the later pamphlet (below, p. 123); on pp. 18, 19, Account "I" (p. 122); Accounts "H," "K" and "L" of the later pamphlet (pp. 121, 123) were not included in the earlier one.]

THE GUILD OF ST. GEORGE

THE MASTER'S REPORT

(1879)

1. In calling the members of the St. George's Guild to their first ecclesia, their Master cannot but condole with them on the smallness of their numbers; nor would he at all desire them to take either pride or comfort in any sacred texts, or accepted aphorisms, concerning the value of little flocks, and efficiency of resolute phalanxes. He takes much blame to himself for want of clearness in exposition of the work to be done; and he confesses not a little discouragement to himself in perceiving, even in cases where he has made the nature of it intelligible, how very unwilling most people are to have any hand in it.

2. The radical cause of this general resistance to St. George's effort is the doctrine, preached for the last fifty years as the true Gospel of the Kingdom, that you serve your neighbour best by letting him alone;[1] except in the one particular of endeavouring to cheat him out of his money. But the hurrahing and flinging up of caps, which, throughout beatified Europe, have hitherto attended the promulgation of this method of temporal and eternal salvation, are, it seems to me, beginning slightly to abate, in the presence of such unpleasant commercial incidents as the stoppage of the Glasgow Bank[2] (of which a man of

[1] [For Ruskin on the doctrine of *laissez faire*—in economics, see Vol. XVII. p. 285; in foreign policy, Vol. XVIII. pp. 480, 540.]

[2] [The City of Glasgow Bank had stopped payment on October 2, 1878. The total loss involved was estimated at £8,000,000. The managers and directors were convicted of uttering false balance sheets, and sentenced to various terms of imprisonment.]

large social experience wrote to me that no such distress had fallen on Scotland since Flodden Field); and of the social discomforts—not to say distresses—which are beginning to manifest themselves as results of plethoric wealth in England, and military triumph in Germany. And the Guild of St. George now meets, therefore, not only for the first time as a body legally constituted under the most honourable conditions of present Trade, but at a time when it may really hope to draw some attention to the possibility of yet more honourable conditions for Trade in the future.

3. "Trade," or, literally, the delivery of goods by one man to another[1]—there is really no nobler human vocation, provided the deliverer be sure the thing he has delivered *is* a Good, and that he make sure the thing he receives in return for it is a Good also to himself; which it is too possible that it may not always be. Under laws of such intelligent commerce, the St. George's Guild, holding itself constituted, has yet a special work on its hands which is not a tradesman's, and which, without, as just said, implying any essential dishonour in the inferior function, is yet to be thought of rather as a divine than a human vocation; the securing, namely, of excellent quality, not merely in the Goods to be delivered, but in the Persons by whom they are to be enjoyed.

4. Which the modern British public is indeed satisfied may be presently effected by the instruction of its operatives in atheism and molecular development, and by its own industrious novel-reading; but which the British public will assuredly find, to its cost and sorrow, *can* only be effected in that old fashion which has been since the world was settled on its axis and its path, by training their children in the way they should go,[2] and being sure,

[1] [On this definition, compare *Munera Pulveris*, § 99 (Vol. XVII. p. 222); and on the profession of merchant, as noble instead of selfish, *Unto this Last*, §§ 17 *seq.* (*ibid.*, pp. 36 *seq.*).]

[2] [Proverbs xxii. 6.]

primarily, they are not out of that way themselves. It will, I trust, be therefore kept in mind by every member of our little company, that their work is primarily educational, rather than economical; and that, while engaging in every kind of honest effort to put wholesome food into the stomachs of the poor, they are yet more bound to make every gracious effort to put wholesome thoughts into their heads. The method of operation for these objects, specially undertaken by the St. George's Guild, has again and again been explained by the Master to be simply the purchase of land in healthy districts, and the employment of labourers on that land, under the carefullest supervision, and with every proper means of mental instruction.[1] That this is the only way of permanently bettering the material condition of the poor has been abundantly shown in the course of the Master's treatises on economy; but, for the satisfaction of the members of the Guild, he thinks it ought to be enough that they should recognize themselves simply as founding an Agricultural University, in which "true Religion and useful Learning may for ever flourish and abound."[2]

5. There has lately been a violent endeavour, on the part of the British middle classes, to obtain University education for all their children,[3] evidently in the idea that, with such advantages, every member of their families must become distinguished, or rich. The St. George's Guild offers no such bribe to its scholars, and entertains no such hopes for them. But it proposes a University education, wide as the fields, true as the laws, and fruitful as the roots of the earth, to all, without distinction, who desire to enjoy the happiness proper to men, and to fulfil the duties assigned to them.

[1] [For a reference to this passage, see below, p. 153.]

[2] [A quotation from the "Bidding Prayer" used in the University of Oxford.]

[3] [Ruskin presumably refers to such movements as that for the abolition of tests in the Universities (1871); for "University Extension" lectures (Cambridge 1872, London 1876, Oxford 1878); and for "University Colleges" in the provincial towns (Leeds 1874, Birmingham 1875, Bristol 1876, Sheffield 1879).]

The fairest districts of the world have been, hitherto, continually enclosed by their masters as parks for their own seclusion, or coverts for their game. The Master of St. George's Guild trusts that one or two, at least, before his death may be found in England to whom he may entrust the task of enclosing land, within the precincts of which human creatures may dwell in peace,[1] and be watched over by keepers who will not ask Cain's question of their God.

6. It is at present a peculiarity of British Law that while, for any selfish purpose, a company may acquire without difficulty, or dispute, any lands they desire, the acquisition of land for any benevolent purpose is discouraged and encumbered with legal forms which render the operation of the Guild at present extremely complex.[2] The state of the present Master's health entirely precludes him from undertaking duties which require vexatious and minutely divided attention; and he therefore begs that all legal powers for acquisition and management of lands may be vested in the Trustees only.[3]

7. The Master, to his great regret, must also beg the members of the Guild to remember that his knowledge does not qualify him, nor do the nature of his general occupations permit him, to undertake the personal direction of any farming operations, or management of any of the retainers of the Guild, in residence on their lands. Nor was it ever proposed by him, in the constitution of the Guild, that such duties should be entrusted to its Head. The Master's office consists only in the maintenance of the principles of the Guild inviolate, on occasions when any question of their extent or force may present themselves, and in directing or authorising the employment of its resources in any particular manner, but not in the superintendence of the carrying out of such orders. For

[1] [Compare *Fors*, Letters 27, 45 (Vol. XXVII. p. 494; Vol. XXVIII. p. 156).]
[2] [On this matter, see the Introduction, above, pp. xxiv., xxv.]
[3] [As stated in *Fors*, Letter 67 (Vol. XXVIII. p. 659).]

instance, the Master may authorise expenditure in draining a fen, or in enclosing a piece of sea sand; but is not to be expected to survey the fall of the channels, or design the foundations of the embankment. The existing Master, however, supposing himself qualified to direct usefully the method of school instruction, and especially the arrangement of the museums of the Guild, has set himself, with what time he can spare, to carry out these objects; and he trusts that the expense, which with this view he has permitted in the establishment of the Museum at Sheffield, may not be considered unjustifiable.

8. He begs now to submit to the meeting the following brief statement of the position of the Guild. Its landed property, at the time being, consists of the following plots:[1]—

(i.) The Sheffield Estate, consisting of eight plots of land, together containing one acre, or 4850 superficial square yards, or thereabouts, in Bell Hagg Road and Walkley Bank Road, at Walkley, in the township of Nether Hallam and parish of Sheffield, in the county of York, with a substantial stone dwelling-house thereon, in which the nascent collection of the Museum is temporarily placed.

(ii.) The Bewdley Estate, consisting of 26 acres and 6 perches of land, adjoining or near to Powcastle[2] Farm, in the borough of Bewdley, in the county of Worcester.

(iii.) The Cloughton Estate, consisting of two pieces of land now thrown into one, and on the moor in the township of Cloughton, in the parish of Scalby, in the county of York; one piece of land is 375 feet in length by 167 feet in width, and the other contains about one acre, with one cottage thereon.

(iv.) The Mickley Estate,[3] consisting of about thirteen acres of land at Mickley, in the parish of Dronfield, in the

[1] [For particulars of all these properties, see the Introduction, above, pp. xxvi., xxvii.]

[2] [Such is the common name for the property: a corruption, doubtless, of Beaucastle.]

[3] [Called also by Ruskin the "Totley" and the "Abbeydale" estate: see again, the Introduction, above, p. xxvii]

county of Derby, with dwelling-house, barns, stable, cow-houses, and out-buildings.

(v.) The Barmouth Estate, consisting of 8 roods, 10½ perches of land at Barmouth, in the county of Merioneth, with eight cottages, occupied respectively by Auguste Guyard, Mary Williams, Betsy Jones and Eliza Pugh, Peter Roberts, Margaret Davies, —— Parry, Elizabeth Pugh, Barbara Jones and William Davies.

9. (i.) The first and fourth of these estates are the only ones to which the Master has been able hitherto to give any personal attention; and after careful deliberation he is disposed to recommend that their lands should be devoted wholly to educational purposes, and made in that manner as serviceable as at the distance they lie from Sheffield (no greater than is necessary to secure good light and air) it seems probable they may permanently become for the Sheffield operatives.

The Master proposes, therefore, so soon as the enlarging funds of the Guild may enable him, to place a building, properly adapted for the purpose of a Museum, with attached library and reading-rooms, on the ground at Walkley; and to put the estate at Mickley under cultivation, with the object of showing the best methods of managing fruit-trees in the climate of northern England, with attached green-houses and botanic garden for the orderly display of all interesting European plants.

The report of the Curator of the Museum on the present extent of its collection, and on the nature of the expenses already incurred in his department, will be laid before the members of the Guild, *in extenso*, in the next following number of *Fors Clavigera*.[1]

10. (ii.) The second of the estates of the Guild, at Bewdley, is in a beautiful part of England, in which the Master, for his own part, would be well content that it should remain, for the present, in pasture or orchard, a part

[1] [This, however, was not done.]

of the healthy and lovely landscape of which so little remains now undestroyed in the English midlands. But he is well content to leave it at the option of Mr. George Baker, to whose kindness the Guild owes the possession of this ground, to undertake any operations upon it which in his judgment seem desirable for the furtherance of the objects of the Guild.

11. (iii.) The Cloughton Estate was bought in order to establish in useful work a member of the Guild, Mr. John Guy, with his wife, whom the Master judged capable of setting an example of practical and patient country economy. He has not been disappointed in them, and the last letter he has received,[1] subjoined to this report, will sufficiently, he believes, justify his satisfaction in these tenants.

12. (iv.) The Mickley Estate has been already referred to, as about to be connected with the work of the Museum at Sheffield. The Master has for the present placed it under the superintendence of his own head gardener, Mr. David Downs, on whose zeal and honesty he can rely, this superintendence being at present given without expense to the Guild. But the gardens will, it is hoped, soon become important enough to require the establishment of a Curatorship in connection with them.

13. (v.) The Barmouth Estate consists chiefly of rocky ground, in the shelter of which are erected a few ill-built cottages. The rents of these are for the most part at present spent in bettering the sanitary condition of the place and its tenements; but the Master has no intention of allowing so many ultimately to remain on the ground, and as the leases fall in, the poorer cottages will be removed, and the ground brought into such other use as may be possible. One of the tenants has already changed the crannies of his rocky garden into little beds of vegetables, protected by stout furze hedges; and under the

[1] [For earlier letters from John Guy, see *Fors*, Letters 78 and 85 (Vol. XXIX. pp. 144-145, 326-327.]

kind supervision of the former owner of the land, Mrs. Talbot, the Master is sure that the best is being everywhere now done of which the place is capable.

14. In addition to these parcels of land, the Guild has at present five thousand pounds vested in Consols; and the Master sincerely hopes that the public, when once convinced that the purposes of the Guild are not visionary, may be disposed to consider with itself whether, in the present condition and prospects of commerce, it is not wiser to strengthen the hands of honest workers than to enlarge the sphere of speculation, and provoke the ever-increasing horror of its catastrophes. The St. George's Guild may be able to advance but slowly, but its every step will be absolute gain, and the eternal principles of right, on which it is founded, make its failure impossible.

J. RUSKIN.

BRANTWOOD, *12th February* 1879.

The first two of the four subjoined letters give account of exemplary St. George's work being done in England; that described in the second is the more encouraging, because it is the natural action of an English squire who knows his duty, and is capable of it, without ever having heard of the St. George's Guild. If there were more like him, there would be no need of it. The two following letters give account of exemplary St. George's work at the eastern and western sides of the world. The writer from America knows nothing of us; the writer from Australia is our acknowledged Companion; both write what it is good for us to hear.

(1)

"CLOUGHTON MOOR, NEAR SCARBOROUGH,
"*21st Feb.* 1878.

"DEAR MASTER,—I write to let you know that, so far as we can judge, we are going on very well. Our health is good, God be praised; we hope yours is the same. We have got all the land dug over two spades deep, where we could get it; and where it was stiff and clayey, we have mixed it with the more sandy soil, and *vice versâ*.

"In some parts the soil was very thin—not over two inches thick; and then came gravel or shale, or else rock, that we have taken out to make walls and walks of, and well pleased we are with our work, and we have no doubt but that it will repay us for our labour in the course of time: though it does *slope the wrong way*, and another half-dozen defects it has, the people about here tell us of, we think we can remedy, they think it 'not worth our while, but of course we can do as we like,' and we 'like' and choose to go on, in the bit of weather that

has intervened. When we could not work out, I have made two wheel-barrows, one large and the other a smaller one, for my five-years-old boy, and he works bravely with it. The whin bushes we have stubbed off the land will find us with good firewood for some time to come, but we need turf or peat likewise to make a good fire of, and that comes in rather expensive, as we have no right of getting it ourselves, and so have it to buy—it has cost us near fifty shillings up to the present; but I have thought, if it met with your approval, to go over to Hackness Hall, and ask Sir Harcourt Johnstone to grant us the same privilege as he gives his tenants—that is, to get what they require for themselves free, only costing them the labour—and I thought of taking the prospectus of the Guild to show him, for I do think the more it is known the better it will be liked. We had Mr. ——, the parson from Cloughton, to see us on Monday, and I explained to him the objects of the Guild, and he seemed delighted with it; he had never heard of it before, and he promised to give me two stones of potatoes for sets, and a pint of pease, if I would go down for them. I went yesterday, and found that he is a gardener himself, and encourages the labouring men of the village in their good efforts that way, and has got them a field to make into gardens, in half and quarter acre plots, and got them several tons of lime to put on it, and advises them in spade culture and other hand labour, and he seems desirous that they should become, and himself too, Companions of the Guild. He wrote off at once to Mr. Allen for *Fors*, and a prospectus; and I gave him your address, so that he could communicate with you on the subject. I told him that we should be glad to see any of them at Cloughton Moor at any time, and give them what information we could. Hoping soon you will have more good people to enrol as Companions, and that God will prosper you, I remain,

"Yours truly,
"JOHN GUY."

(2)

"*Dec.* 5, 1878.

"Last Saturday and Sunday I was visiting at a wonderful village—Oldborough-on-Ouse (I will call it): Oldborough-*under*-Ouse would be a better name for it just now. But the wonder of it is its happy exceptional state, all due to a true squire, who seems to me to be a St. George's man. I should like to tell you every individual thing I know about the place—only good things should be written exquisitely. Mr. —— (the Hon. —— is his proper title, I believe) should be written about as Sir Roger de Coverley was.[1] Still, I cannot help giving you just a few facts. *One* fact is indeed nearly the whole of the matter. This good master lives always amongst his people—he and his sister; and they make wise laws, teach order and pleasantness, and help the villagers, by example, to be good.

"The cottages are all healthy and comfortable, each one having a porch paved with tiles; and for £5 a year a cottage can be rented which would be quite three times as much in a town. *A double row of cherry trees is planted down the street*, and in the cherry season all the village children have holiday, and make a fête of the gathering of them. No one need ever be out of work, for Mr. —— has workshops of various sorts established—in his own name, I think—where, if ordinary occupation fails, some other kind may be had.

"The girls have pretty frocks given to them at Christmas—not just those who would not else have pretty ones, but the well-to-do farmers' daughters too, so that all may feel pleasant and equal. There are no miserable people, I am told, in the village; no wicked ones either, they say, for *the kind squire is terribly severe to evil-doers*, and nobody *dare* do wrong. Wonderful, isn't it? And this excellent man and his sister live before them all so meekly and beautifully, in such perfect gentleness, that their benefits are received like God's almost—not

[1] [See *Fors*, Letter 15 (Vol. XXVII. pp. 273–275).]

seeming to need flattering praise or servile ways, but winning love as from children *who are perfectly obedient and perfectly independent.* There's just a shade of dulness, concerning their fortunate circumstances, about the people, I fancied; but I am never satisfied unless people are *fervent* in gratitude and praise, and perhaps it is not necessary. Railways are not invited, nor wished for; gas prohibited; *and the slightest sign of a mill suppressed at once.* Now, is not all this St. George's teaching carried out to some extent at least, and in its most practical sort? I think I never hardly felt the meaning of the 'Do this in remembrance of me' so keenly in its simplest sense as here last Sunday, where the 'kneeling hamlet' knelt—you know the touching words?[1]—in the chancel of their little church, their kind master with them, whose ministry seemed to me to put almost out of sight the other ministry on its own ground—so very potent is the service of duty done in a single, simple way, by quiet obedience.

"Ever yours affectionately,
"ANNIE SOMERSCALES."

(3)

"*Sept.* 21*st*, 1878.

"The question that interests me most is the Labour question. I often wish I could talk over the subject with men abler than myself.

"I have had, of course, unusual opportunities for gaining information and experience on the subject. For years I have had the control of from one to three thousand men, and during my Ashford life I lived among workmen enough to learn their modes of thought, their virtues and their vices, pretty thoroughly.

"It does not seem to me that any of the books I read point out the full cause of the degradation of large masses of the poor people, nor are the remedies suggested at all satisfactory. Even the modern works on political economy seem to me to overlook very important points.

"As for purely charitable plans, they all seem to me hopelessly wrong, so that I often feel it almost a sin to give money away to people who don't work for it.

"I think it is the duty of wealthy people to provide work for others that shall enable them to earn a living.

"The tremendous responsibility attaching to wealth is that it can't lie idle. If you put it in a Bank it is loaned out at once to some enterprise. Now, if the undertaking is useful and profitable, men are supported by the use of such wealth; but if it is an unprofitable enterprise, some one must inevitably starve—that is, your wealth has actually been used to lure men to starvation.

"I don't know whether I can illustrate my meaning by supposing a party of men starting a new world. If they were all farmers raising food to eat, they would find it very hard to get houses built, clothes made, furniture and other things manufactured. They would naturally divide their labours—enough only farming to raise food for all; the others would devote their energies to various trades.

"Now, if a judicious arrangement were made, each man in his own trade would find full employment, supplying the others with what they needed of his manufacture, and getting in return as much as he needed of theirs.

"Now, suppose that in a proper division of labour three of the men were carpenters, and they were able to do as much building and furniture-making as the others needed, and could get all the clothes and food they required in return, if one of the farmers should leave his land and take to carpentering it is evident that less food would be raised. More carpentering, however, would be done; and as four men would now be competing for work, they would probably offer to do it cheaper. At first this might not appear to hurt any one. The farmers, finding

[1] [Ruskin quotes the words from *In Memoriam* in *Val d'Arno*, § 27 (Vol. XXIII. p. 24).]

that house-building cost less, might get more of it done; their food would command a higher price, as less of it was raised, and the same number of mouths remained to be filled.

"As the farmers therefore would be richer, they would be able to afford more and better houses and furniture, and the four carpenters might find full employment; but they would be somewhat poorer than the three were.

"But suppose one of the men had saved up a good deal of money, and deceived by the increasing demand for houses, should decide to build a number, and should lure a number of others to join him.

"At first he could pay the men out of his savings, and the only effect would be the decreased value of houses, and increased value of other things, as men taken from other business made a scarcity.

"As soon as the man had spent all his capital, and found he could not sell or rent his houses, he would have to dismiss his men, and they would go back to their old trades and gradually restore the equilibrium, but the whole community would be poorer by the labour wasted on houses not needed.

"But in the practical world this restoring the equilibrium is not so easy; for instance, the iron manufacturers of the United States, deceived by the demand for iron six years ago, built new furnaces, and hired thousands of men, and invested thousands of dollars, but the expectations have not been realised, the demand has fallen off, the works are shut up—and what of the poor workmen? Thousands of them gathered from all parts of the world, knowing no other trade, with no means of travelling about to look for other work, are suddenly thrown out of employment. What becomes of them? Why, they simply starve to death! Of course you don't find their bodies lying about the streets, but they starve, die, all the same; and I fancy if the death-rate could be compared, it would be found to be as heavy between '74 and '78 as between '61 and '65: counting babies and women, the four years of peace have probably seen as many poor creatures killed as the four years of war.

"The doctors call it fever or consumption, but those who know can't be deceived, and the word 'starvation' covers all the ground.

"Of course society is wonderfully complicated, and cause and effect are not so palpably connected as I have put it. One trade involves another, and when once the fabric begins to go, it makes a general crash.

"All the more reason why capitalists ought to be careful how they invest their money.

"The man whose money helps to build a railway in a country where one is not needed, thinks himself sufficiently punished by his loss of dividends; but he has *contributed to the starving of his fellow-creatures.* It is the building of the railroad that induces the iron-master to anticipate a demand for iron; and so on, through a hundred trades, every man's error leads to others.

"It seems to me that this responsibility in the disposing of capital has never been sufficiently pressed home on wealthy men.

"When hard times come—when, as at present, thousands of men are out of employment—it seems to me the greatest good can be done by wealthy people inquiring among the working men they know for those in the trade that is dull who know some other business, and starting them in it. For instance, an iron-worker you know was perhaps brought up as a farmer, but was induced by high wages to take to iron-working. Now, he would gladly go back to farming again if he had the means. By helping the man to do this you assist in the equalising process, which is now left to starvation to accomplish. The wealth of the country is increased, and room is left in the iron trade for one who can work at nothing else.

"But what is called charity—the giving of food and money to the starving workpeople—only induces them to remain in idleness, hoping for a revival of trade; and as charity generally reaches only a tithe of the cases, and often the least deserving, starvation and disease settle down on the masses, and the wealth of the country is consumed and decreases.

"This sham charity only demands from the wealthy the expenditure of money. It gives an immediate return in gratitude, and so is satisfying to the donors' kindness of heart. But the real charity demands brains, business talent, thought to decide what is the proper work to put the men at, and who are the men to be helped. And as, if the charity is wisely dispensed, the men helped will be able to pay interest on the money lent them, and the men left in the trade will simply go on with their own work, why, no thanks will be given by any one, and probably much trouble will be experienced in getting the new investments properly worked.

"A capitalist is a *Ruler* of men. He must either accept the responsibility himself, or delegate it to others.

"It seems to me a fearful responsibility in either case: the destinies of his fellow-beings depend upon the use the capital is put to.

"I am *astonished* at the supineness of wealthy people, especially here in America, where the solving of the problem appears so simple. A large proportion of the manufacturing hands now lying in idleness, and suffering in consequence, are agriculturists tempted by high wages from their farms to the great cities. Land is lying waste all round us, even in the Eastern States, while the great West is barely scratched over. A thousand dollars will buy a farm large enough to enable a labouring man to support a family, and pay a rent equal to 3 per cent. on the investment; and every man so started not only makes room in his trade for men who can't farm, but he increases the demand for manufactured goods, and so hastens the time when the men left in cities can be profitably employed. But our wealthy men are not spending money that way. I only wonder the working men themselves *do not combine in times of prosperity and buy land for themselves to work on when trade is slack.* The money squandered by each trade in strikes would purchase large estates, which would enable men out of work to live and earn their bread without competing with their fellows for the decreasing amount of work in the market.

"Oh, if our dear father were alive how I should enjoy talking over my projects with him! He might, too, introduce me to wiser men than myself, who could make use of the experience I gain from my dealings with the labourers."

(4)

(The italics in the following letter are mine. Its readers will, I trust, pardon my printing it without omitting the references to myself, in which a part of its character consists.—J. R.)

"ALLAN'S FLAT, VICTORIA, AUSTRALIA,
"*September 28th*, 1878.

"DEAR SIR,—Having been for eight years a lover of Mr. Ruskin and his work, and having derived inestimable benefit and joy of heart from his writings, I wish to forward from time to time, henceforth, some small testimony, as my means will allow, of sympathy with him in his work for the redemption of England. Enclosed you will find a Post Office Order on the Chief Office, London, for £2. One pound of this is for the St. George's Fund, and for the other pound will you be kind enough to forward me *Fors Clavigera* for 1878 (I suppose it is still going on), and as many numbers of *Deucalion* as it will pay for besides, after the charge fo extra postage to this Colony is taken out of it? I purpose to send regularly, God willing, one pound per month to the St. George's Fund, as a token of the faith which my wife and I have in Mr. Ruskin's noble work. For in such battle for the true interests of England, he were no true Englishman who kept back his stroke, however feeble it might be. I would that I could afford more, but in addition to my own family I support my parents (my father has

been totally blind about fifteen years), and this requires nearly a third of my income. But as Providence grants me means in the future, so I will send, and I hold myself bound to further St. George's work by hand and heart and brain, being no less devoted to England's good here, than I would be in my native Cumberland, or my father's Durham. I love England as the writer of the 137th Psalm loved Jerusalem; and 'though I live on a distant plot of ground, I no more consider myself therefore disfranchised from my native land, than the sailors of her fleets do because they float on distant waves.'[1] To fulfil Mr. Ruskin's noble words to the Oxford students is my hope and aim: from my earliest childhood I was taught to fear God and be loyal to England, and now in my thirtieth year of life, after twenty years of toil, and an experience of life the most singular and eventful, 'I prefer England above my chief joy.'

"I was born at Calderbridge, near Egremont, Cumberland, on 1st March, 1849. My father comes from a village six miles from Stockton; my mother is a native of Sunderland. I have one sister younger than myself. We came here in 1856, and in our rough life on the diggings I learnt the use of the axe, pick, spade, and hammer, and what work meant. In 1864 my father became totally blind through an accident, and I left school (such as it was) to win bread for the family. The country was in an unsettled and transitional state, and I had to embrace any offers of employment that came to hand, our narrow means limiting choice and hastening decision. In addition to providing food and clothing, etc., I had to find means to pay the Melbourne and Sydney doctors for poking out the remnants of my father's eyes, in their attempts to cure him. I have been miner, fencer, bush-carpenter, engineman, gardener, chainman for surveyors (in which employment I became an expert swimmer), boiler-setter, timber-hewer and splitter, and horse-rider. I have toiled for many an hour with the sweat blinding my eyes, dropping from my chin, and oozing out at my knees, boring through rock, every foot of which cost £8 to drive. During the first week in which I learned to use the drilling hammer, my fingers swelled to twice their natural size, and became quite black through convulsive grasping of the hammer, lest I should miss the drill-head and strike the man who turned. At night I had to suspend my hands above me in order to sleep, for by day and night they felt as if they would burst. My mate, a young Welshman, new like myself to the work, had to pass through the same ordeal. I instance this as one of the sharp bits of experience life afforded me during eight bitter years, from 1864 to 1872. All this time I was gathering what head-knowledge I could come at, in odd ways generally, *borrowed books having to be copied out by hand if it were necessary to possess them.* The last fifteen months of the eight years were spent in the Melbourne Training Institution for teachers, where I obtained the Victorian Trained Teacher's Certificate, with some additional qualifications, and found amongst other good things that which Solomon says he who finds 'obtains favour of the Lord.' My leisure hours during this period were usually spent in the Public Library, where I read *Modern Painters*, *Stones of Venice*, *Seven Lamps of Architecture*, and *The Two Paths*. In 1870 a friend (a distant relation of Isaac Taylor's, I believe) lent me *Sesame and Lilies*. I had never met with any works of Mr. Ruskin's before that, and perhaps it was that my previous life brought them home to me with peculiar force and power; but I wept for joy, and read the book twice through in one day, and I felt for Mr. Ruskin such love as I never felt before for living man, and which I shall feel for him evermore. To Mr. Carlyle also I owe a deep debt of gratitude and love. I have lived in this place, misnamed 'Flat,' nearly five years, having worked here in 1865 also. We have about an acre of ground, which, *tilled solely by the spade by ourselves, is full of flower, fruit, and food.* All building and fencing I do myself, in my spare hours from school work. We have two little boys, who have to be trained as I was, *to fear God, and be loyal to England.* School work in Victoria is very wearing, as all school work must be in which the true end of education is

[1] [*Lectures on Art*, § 29 (Vol. XX. p. 42).]

lost sight of. We are saving up to begin farming in a year or two, on St. George's principles, knowing agriculture to be healthy and happy, and believing with Bernard Palissy that it is 'a just toil, and worthy to be prized and honoured.' You will now see why Mr. Ruskin's teaching is precious to me—that his words are words of life. I do not feel free to write to Mr. Ruskin personally, but I should like him to know how he has helped me, and how I feel towards him.

"I shall not forward any more money till I hear from you, as *Fors* directs contributions to be sent to Mr. Rydings; but one feels an uncertainty here about the right way of sending them which you are strangers to in England. I shall lay the money by month by month, until I receive instructions from you. Will you kindly inform me what new works Mr. Ruskin has published of late, with their prices? I have *Sesame and Lilies, Munera Pulveris, Aratra Pentelici, Eagle's Nest, Time and Tide, Queen of the Air, Val d'Arno, Unto this Last, Political Economy of Art*, and *Oxford Lectures*.

"Would specimens of Australian wood, minerals, etc., be acceptable for Sheffield Museum? This is a lovely and fertile land, worth more to England than India, did she but know it: why don't Englishmen value it more?

"Pardon me for trespassing on your time and patience to such an extent, but I wanted to say what was in my heart. Wishing St. George and yourself all prosperity and joy,

"I am, yours very truly."[1]

[1] [The writer of this letter to Mr. George Allen was Mr. J. T. Moore.]

8

THE GUILD OF ST. GEORGE

THE MASTER'S REPORT

(1881)

[*Bibliographical Note.*—The Second Report, dated December 6, 1881, was issued as a pamphlet, stitched, without wrappers, octavo, pp. 11 (p. 12 blank). There is no title, or drop-title; and there are no headlines, the pages being numbered centrally.

The paragraphs are here numbered for convenience of reference.]

[THE GUILD OF ST. GEORGE

THE MASTER'S REPORT

1881]

1. MY DEAR FRIENDS,—It is an essential condition of the legal status of Companies, acknowledged by the Board of Trade, that a meeting of the members (or at least a proportion of their total number) should be summoned annually, and some account of the year's proceedings laid before them.

I issue the summons as I am required to do,[1] but the Board of Trade assuredly never contemplated, in framing this law, the operation of a society consisting, as ours does at present, chiefly of—I hope you will not think the word disrespectful—poor individuals, who are giving out of very small incomes all they can spare to the Company's work, are deriving no benefit from that work themselves, and would be seriously inconvenienced by the necessity of

[1] [The summons was issued in the form of a lithographed letter (not in Ruskin's hand); here printed from Mr. Allen's copy :—

"BRANTWOOD, CONISTON, LANCASHIRE,
"*6th Dec.* 1881.

"MY DEAR MR. ALLEN,—Although in the annexed report I have discouraged the general idea of annual meetings, I believe it is on the present occasion gravely necessary that a certain number of the Members of the Guild should attend, in order to put the Trustees at liberty in the exercise of all their functions, and to sanction the unusual expenditures for which the Master has explained his reasons in the report.

"I should be extremely grateful therefore, if it be at all consistent with your convenience, for your attendance on the occasion of the meeting announced for the 20th of this month.

"Believe me your faithful servant,
"J. RUSKIN."]

travelling to hear a letter read in London or Birmingham, which they could have read as easily at home.

Neither did the Board of Trade contemplate in its law the existence of a company designed to extend its operations over the continent of Europe, and number its members, ultimately, by myriads, — whose debates could only be carried on by representatives, for whose selection there is as yet no provision. How poor and few we are as yet; how rich and numerous we may one day become, I am not minded to-day either to confess or anticipate; — but whatever action the Board of Trade may take in the matter, I conceive that this summons of annual meeting may for the present rest a formality. It never for an instant was a part of the design of the Company, as drawn up by me, in the pages of *Fors Clavigera:* nor as long as I remain the accepted Master of the Society shall it ever become so. The attacks of severe illness which I have lately sustained render me sincerely desirous of retiring from the office, but until the permission to do so is granted me, I maintain the structure of the Company as I have established it.

2. I have since my last Report accepted no new members, except conditionally on their feeling finally satisfied with the laws of the Society when I can get them collated in a simple form out of the fragmentary one in which they are written in *Fors.* This I am busy doing;[1] but the collation of all the necessary parts of a design involving so many disputed moral and political principles is a task which I must not be pressed in accomplishing.

I do not feel called upon in this report to describe accidental hindrances—lament my own inefficiency—or catalogue other causes of disappointment. I am thankful to feel myself still able to carry on any part of what I have begun; and I am certain that the faculties and energies still left to me will be better employed in the organization

[1] [The collation was, however, never completed, unless it be the next pamphlet in this volume, to which Ruskin here refers as being in preparation; but see also the "Additional Passages," pp. 153–156.]

of the school work proposed by the Society than in any other direction.

I am therefore at present preparing the design for the extension of our Museum at Sheffield; and collecting materials for the illustration of natural history in connection with art, both there and in the schools at Oxford, which, to my extreme sorrow, are known hitherto only as Ruskin schools, instead of becoming any acknowledged part of the machinery of University work.

Farther, the book I have begun under the title of *Our Fathers Have Told Us*, is intended to fulfil, so far as I am able, the promise made to the Society to furnish them with an elementary body of history, fit for use in their schools;[1] and I am in consultation with the Principal of Whitelands College on the modes in which these and other elementary school books may be prepared so as best to suit the requirements of necessary education, under the present conditions of life in England.[2]

3. The Catalogue of Minerals in the Sheffield Museum is to be introduced by a school book of the simplest character on the crystallography of minerals of common occurrence; and I propose to arrange casts of their crystalline forms executed in the finest china clay, from the best specimens in my own collection, in a series for common possession and reference. I was engaged in the preparation of this grammar of crystallography when illness interrupted me last February.[3]

Some minerals of considerable value have been recently

[1] [See *Fors*, Letters 45, where Ruskin refers generally to the establishment of schools of history; and 61, where he speaks of "our first historical work as being written for him by a friend" (Vol. XXVIII. pp. 156, 499). That work, however, was never printed; and in *Our Fathers*, of which the first chapters were issued in 1880, Ruskin intended to write (as he describes in the sub-title of the book) "Sketches of the History of Christendom for Boys and Girls who have been held at its fonts."]

[2] [Several letters on such subjects addressed to the Rev. J. P. Faunthorpe are given in a later volume of this edition.]

[3] [For particulars of Ruskin's intentions in these matters, see Vol. XXVI. pp. lx.–lxii. A *Grammar of Silica* is included in that volume (pp. 533–541). *Institutes of Mineralogy* and a *Grammar of Crystallography* were planned out and partly written, but never completed.]

presented to the Museum; the native silver purchased from Mr. Wright, of Regent Street, for seventy pounds (for which large price I did not feel justified in using the funds of the Society), is I believe entirely unique,[1] and the large opal in matrix at least unexcelled in England.[2]

4. But my attention is now chiefly turned to the development of the Library and Print department of the Museum, for which the rooms and galleries are under careful consideration in the designs preparing for the enlarged building,[3] but of which, for me, the contents are the chief concern; walls, windows, and arm-chairs may be left to the taste of the architect, and experience of the curators of existing Museums, but the entire force and character of the educational influence which I desire the institution to exercise will depend on the selection and illustration of its contents, and I think the feeling of the Guild will concur with my own in urging forward at once the formation and illustrative catalogues of the collection itself, in the departments of literature, art, and natural history, without waiting for the graces or comforts of the new building (which must neither be hastily built nor prematurely occupied), but using for the present exhibition, or even the storage, of the collection, any rooms which may be temporarily found adapted for the purpose.

5. And first for general literature. The Master of the Guild has, he trusts, sufficiently enforced in his lectures and essays the great leading principle that the value of a library depends on the stern restriction of its contents to books of essentially good and great quality.[4] The series must be essentially such as any English gentleman of culture would desire to possess; it must be easily, but not unrestrictedly, accessible to the really earnest reader; and that it may be so, inaccessible to the idle one. And I am

[1] [The specimen is of branched native silver, twisted about a base of crystalline calcite; it is about 8 inches long, 4 high, and 5 wide.]

[2] [O. 1 in the Sheffield Catalogue: see Vol. XXVI. p. 429.]

[3] [For the schemes here referred to, see the Introduction, above, p. xlvi.]

[4] [See, for instance, *Sesame and Lilies*, Preface of 1871, § 4 (Vol. XVIII. p. 33).]

quite sure the Guild will see no reason to be dissatisfied with the selection of books which I am at present able to make, under the advice of my literary friends, and with the co-operation of the great London booksellers, from whose vast and Europe-wide experience I have continually received the most important help in the selection of my own library.

Necessarily the books will fall into two very distinct classes. The first will consist merely of standard literature in good editions for general use; and these I should wish to be placed in a separate apartment, with convenient seats and reading desks, and under the care of an obliging and intelligent attendant, but yet, in great measure, trusted to the students, who would be permitted themselves to take the volumes they wished for from the shelves on condition of delivering them punctually, at their departure, to the attendant for replacement. But the principal room, or rather gallery, of the library will contain all illustrated works of high value, rare copies of classical books, and MSS.; for all which I hope to institute methods of exhibition and use not yet seen in anything like complete operation.

6. It has hitherto been the betraying temptation of all librarians acting for the public, to purchase more than by any possibility they can show. I cannot promise, under immediate conditions, to incur no blame of the same kind, for indeed, if I am trusted with funds for the purpose, I mean to purchase for the Museum, as fast as I can, all that I think will be *ultimately* useful to it. But at least I will take care that as much of the collection as the rooms allow to be properly shown shall be indeed fully recommended to public attention. The method which, now nearly thirty years ago, I adopted for the exhibition of the Turner drawings in the National Gallery[1] has been proved

[1] [See Vol. XIII. pp. xxxiii.–xxxiv., 84, 180; and, for the same system in the Ruskin Drawing School at Oxford, Vol. XXI. p. xxix. For Ruskin's papers on "Light and Water-Colours," see Vol. XIII. pp. 589 *seq.*]

effectively convenient to the public, and I can confidently assure the Guild that there is indeed no other way of rendering works of beautiful art serviceable. Constantly exhibited in full light, all evanescent colours perish, and in nearly all drawings, illuminations, and tapestries, many colours are evanescent. Nor would the walls even of the Louvre itself be enough to exhibit rightly such a series of coloured illustrations as may with ease be put at the students' command in a gallery properly fitted with cabinet frames, and itself large enough to admit in comfort the average attendance of students in any important county town.

7. Of the use of this mode of illustration I have already given proof in the small apartment forming the present Museum, but I am now preparing examples of a much more interesting character. Since I resigned my chair at Oxford[1] I have returned to the proper occupation of my own life, the interpretation, and—so far as it is possible—record, of great existing art, English and foreign. A sum has been put by the public at my disposal, of which 290 pounds remain in my hands,[2] for the illustration of St. Mark's, at Venice, and I hope to be as kindly supported in my endeavour to obtain similar drawings and casts both of the marble architecture of Tuscany, and the French cathedrals and ancient churches, liable more and more every hour to final destruction by the restorer, or by the various rages and interests of a manufacturing population. I have been at once too busy, and too painfully interested in this work, undertaken, as it is, under public responsibility and in broken health, to give, during the past year, the attention necessary for the actual organization of the Museum in Sheffield; but I have already by me at Brantwood materials for the filling of a gallery quite as large as the ground we at present possess will admit of, and I have directed

[1] [In 1878.]

[2] [For the account, see below, p. 63; and for the Circular soliciting subscriptions, Vol. XXIV. pp. 412 *seq.*]

Mr. R. Williams,[1] who worked under me in the arrangement of the Turners in the National Gallery, to prepare some of the cabinets with which it is to be furnished for temporary service.

8. It will, I hope, not be displeasing to the Guild that I do not abandon, in this new and most difficult work, the hope of fulfilling some of my old purposes respecting the illustration of the works of Turner.[2] I have now placed in the present Museum four examples of the value of coloured copies made by intelligent artists, in addition to the engravings formerly executed under Turner's own direction. And I claim the personal honour of presenting to the Museum the great central work of Turner's life, the *England and Wales*, and his final one, the *Rivers of France*,[3] in the hope of rendering both trebly valuable by coloured illustration of the original drawings. I should very gladly, if I were able, go on furnishing also the coloured copies at my own expense; but I believe the Guild will at once recognize the value of these most careful facsimiles of Turner's work, completed under my personal direction, and I think they are likely to be of more general use when they are known to be purchased at a just price, than even if my resources could keep level with my private enthusiasm.

9. I have placed, to show their use in the rendering, above all, of Turner's most *exemplary* work in both his early and late periods, three drawings besides the three engravings of the same subjects. The first, by Mr. Ward, of the Château Gaillard (Seine Series, National Gallery[4]), is such a facsimile as only Mr. Ward can at present produce. I believe it will at once be seen that while it incomparably surpasses, it adds also materially to the value of the engraving.

[1] [Of Foord and Williams: see, again, Vol. XIII. p. xxxiv.]
[2] [For references to such purposes, see Vol. XVII. p. lxii., and the other passages there noted.]
[3] [Details of these gifts are supplied below, pp. 253, 254.]
[4] [See below, p. 231.]

The second work I refer to is a swift but careful study[1] by Mr. Arthur Severn, from the drawing of Coblentz, which Turner made for me in 1842, and which is probably the best example now existing of his style at the period when its fulness of colour rendered all representation of the pictures impossible by engraving. It was lent to the Museum at the Curator's request, and has, I believe, been one of the objects in it found most interesting and instructive; and I should be prepared to recommend its purchase, unless in the hope that Mr. Severn may, in a second effort, bring his imitation of the original to finer completion.[2]

The other two examples of study from Turner are fairly careful copies of two drawings[3] made by him for Hakewill's *Italy*, the exact reverses of the Coblentz, in being definitely adapted by Turner himself to representation by engraving; these two studies were made, for his own practice and lessoning, by a young Scottish artist, Mr. Hackstoun, now working under my superintendence, and whom I hope to occupy in carrying out for me some of the projected works on Swiss and French landscape,[4] for which my own time and hand are now alike too far shortened; they are at present, like Mr. Severn's, only lent to the Museum; but I think when compared with the engravings they will be found of peculiar value in illustration of the subdued colour and careful delineation by which Turner prepared his designs for repetition by the brush.

I should not, however, have occupied the attention of our members with these minor details in a general report had I not wished the Trustees to obtain authority from the meeting for the payment of fixed salaries, to Mr. Hackstoun of 120 pounds a year, and to Mr. Randal (whom I am employing at present in France on work for historical illustration of its cathedrals) of 160 pounds a year—the

[1] [For further particulars, see below, p. 230.]
[2] [Mr. Severn's second copy is in possession of Mr. Wedderburn.]
[3] ["Rome, from Monte Mario" and "Turin, from the Superga": see below, pp. 212, 230.]
[4] [For one such project, entertained by Ruskin in earlier years, see Vol. VII. p. xxxv.]

payments to Mr. Randal having commenced by my direction to the Trustees of the Guild on the 1st of January of this year, and those to Mr. Hackstoun being intended to commence on the 1st of January 1882. If the year's work of each of these young artists, carried out under my own direction, be not in its results for the Museum thought worth so much payment as a picture-dealer gets for his commission on the sale of any popular picture of the season, I think my own efforts as well as theirs, in the province of English art education, may thenceforward reasonably or pardonably cease.

10. I am sorry that the notice of work in which I am personally so deeply interested should have occupied so much space in this report, and yet more so that the purchases which I have already made for the Museum will require the sanction of the Guild for an outlay which must for the present very nearly exhaust our available funds. We differ from most other Companies, at least in having no "liabilities," and if the Trustees may be authorised to discharge Mr. Quaritch's and Mr. Ellis's accounts before Christmas, I believe the general public will not be slack in aiding us, for an object of so much real and unquestionable public service as the liberal education of the artizan. Of what was intended to be the more direct operation of the Guild, the reclaiming of waste land, I have as usual, short report to give, but perhaps a little more interesting than in past years. The answer to every argument used on the subject has been from time immemorial—It will not pay; and the landlord therefore buys his racehorses, builds his hothouses, and buys his seat in Parliament, as if these expenditures of capital were all paying concerns, while his moor, rocks, and sands remain desolate round him.

11. I have myself allowed my gardener more glass to guard his plants and himself during our six months' long winter than I ever thought permissible till I had twice seen the beds devastated by the frosts as fatally as by a flood. But I have at last taken myself in hand the small

bit of moor which overtops my wood, and by the time these lines are read to the members of this meeting, everything that has been recommended in *Fors* will be there *done*. I have already bared the rock to its last ledges, directed its drainage into proper currents and secure cisterns, and can now either drain or irrigate as I choose. Next spring, where last May there was nothing but bitter grass, there will assuredly be good vegetables or grazing ground, while the rock heaths and healthy mosses remain uninjured in their natural beauty. The piece of living landscape will cost perhaps the fifth part of a Turner drawing, and will need no insurance against fire, nor, since its drainage is rightly secured, much against rain.[1]

12. On the land at Totley I can only say that its superintendent, Mr. Downs, has been doing all that could be done under the conditions of such climate, and lately severe seasons,[2] wholly unprecedented in my time and his (and we are both now growing old together). I find, however, that *he* troubles himself too much with the usual farmers' questions of market price; when the land has once been got into good heart, its produce shall be kept at a fixed low price, for the markets of the poor.

13. I have reserved for the close of my report the most interesting, and, in some respects, the most important step hitherto taken in furtherance of our objects, by the establishment of Mr. Rydings' mill in the Isle of Man,[3] for the weaving of the homespun thread chiefly furnished by the aged women (a large number widows) on the island, who have no other means of subsistence but work in the mines. I hope that Mr. Rydings will himself give account of this our first establishment for manufacture, which he has secured against all chance of failure in colour or quality,

[1] [For further account of these works at Brantwood, see below, pp. 50, 51; and Vol. XXV. p. xxxvii.]

[2] [Ruskin notices the "Arctic winter" of 1878–1879 in *Deucalion*, Vol. XXVI. p. 347.]

[3] [For particulars of this enterprise, see below, pp. 330–332, where a circular issued by Mr. Rydings is printed.]

by acquainting himself with the honest and safe processes of dyeing no less than of spinning; and he is certain now of being able to deliver stuffs which can be depended upon absolutely for the lasting both of material and colour.

14. Assuming it to be the wish of the members of the Guild that I should continue to devote myself to the furtherance of these objects, I must pray them to recommend, with what opportunity they may find,* the action of the Guild in such directions to the support of the general public. Whatever has been thought by my casual readers of the tenor of my teaching in political or economical questions, I do not think the principles of education which I have recommended from first to last have ever been otherwise than approved as rational, simple, and easily applicable, while the knowledge which I have obtained in the arts and elementary sciences, during the secluded labour of a mercifully prolonged lifetime, can only now be made serviceable to my country on the condition of its supplying me with funds for the support of educational institutions whose design, as surely enough proved by that with which I have begun at Sheffield, will be on no extravagant scale either in building, furniture, or officering; and will enlarge only in the gradual demonstration of their usefulness to the most active and intelligent classes of our labouring population.

JOHN RUSKIN.

BRANTWOOD, *6th December* 1881.

* Copies of this report will be furnished in any required quantity to the members of the Guild and of the Societies of the Rose,[1] who will undertake their distribution; and subscriptions may be paid into the Staffordshire Joint Stock Bank at Birmingham, or, in small sums (for French and Venetian art work), sent to Mr. Allen, Sunnyside, Orpington, Kent, and for the general objects of the Guild to Mr. Rydings, Laxey, Isle of Man.

[1] ["Society of the Rose" was the sub-title suggested by Ruskin for various "Ruskin Societies" formed in London, Manchester, Glasgow, and elsewhere: see the letter reprinted (in a later volume of this edition) from *Arrows of the Chace*, 1880, vol. ii. p. 277.]

4

GENERAL STATEMENT

EXPLAINING THE

NATURE AND PURPOSES

OF

ST. GEORGE'S GUILD

(1882)

[*Bibliographical Note.*—Ruskin next issued, to the public and not merely for private distribution, a General Statement (dated February 21, 1882) with regard to the Guild. The title-page of this is as follows:—

> General Statement | explaining the | Nature and Purposes | of | St. George's Guild. | By John Ruskin, LL.D., | Honorary Student of Christ Church, and Honorary Fellow | of Corpus Christi College, Oxford. | George Allen, Sunnyside, Orpington, Kent. | 1882.

Octavo, pp. 31. Title-page, with blank reverse, pp. 1, 2; Text of General Statement, pp. 3–20; Appendix, pp. 21, 22; Perforated Form to be filled up by subscribers (here p. 62), pp. 23–24; Perforated Form of application for membership (here p. 62), pp. 25–26; Statement of Accounts, and List of Subscribers to the Memorial Studies of St. Mark's Fund, pp. 27–31. There are no headlines, the pages being numbered centrally.

Issued in buff-coloured paper wrappers, with the title-page (plus the Rose) reproduced upon the front, enclosed in a double-ruled frame, with "*Price Sixpence, Post Free*" added below the rule.

The paragraphs are now numbered for convenience of reference. In the "Memorial Studies" account (p. 63), "T." M. Rooke is here a correction for "J."; "Lockhart" for "Lockart"; and "Threlfall" for "Trelfall."

Another edition of the *General Statement* was printed, consisting of pp. 3–20 of the First Edition, renumbered pp. 1–18, the title-page being omitted. It was issued in plain buff-coloured wrappers, with a white paper label on the front, which reads as follows:—

THE HAMILTON MANUSCRIPTS

MR. JOHN RUSKIN'S

Appeal to the English Public for FUNDS to secure for this country some of the choice Manuscripts collected by the tenth Duke of Hamilton, and to be sold by auction next season.

On page 17 Mr. Ruskin says:—"I think the English Public ought to have confidence enough in my knowledge of Art and History to trust me with a considerable sum for this purpose."

Circulated by Order of Mr. Ruskin, by Bernard Quaritch, 15 Piccadilly, London.

∴ *Contributions sent to Bernard Quaritch, will be forwarded to Mr. Ruskin.*

This pamphlet was circulated extensively by Mr. Quaritch, who, however, did not receive one penny in contribution. See the Introduction, above, p. xxxii.]

GENERAL STATEMENT

EXPLAINING THE

NATURE AND PURPOSES

OF

ST. GEORGE'S GUILD

[1882]

1. THIS Guild was originally founded with the intention of showing how much food-producing land might be recovered by well-applied labour from the barren or neglected districts of nominally cultivated countries. With this primary aim, two ultimate objects of wider range were connected: the leading one, to show what tone and degree of refined education could be given to persons maintaining themselves by agricultural labour; and the last, to convince some portion of the upper classes of society that such occupation was more honourable, and consistent with higher thoughts and nobler pleasures, than their at present favourite profession of war; and that the course of social movements must ultimately compel many to adopt it,—if willingly, then happily, both for themselves and their dependants,—if resistingly, through much distress, and disturbance of all healthy relations between the master and paid labourer.*

* I indicated in the *Fors Clavigera* for September 1874 (page 200[1]) the year 1880 as the probable time when such disturbance would necessarily arise. The history of the Parliament of 1881 has too clearly interpreted the words.

[1] [In the original edition; see now Vol. XXVIII. p. 153, and compare Vol. XVII. pp. cviii.–cix.]

2. But I had myself in early life known so many good and wise soldiers, and had observed so constantly in my historical readings the beneficence of strict military order in peace, and the justice, sense, and kindness of good officers acting unrestrictedly in civil capacities, that I looked first to the army itself for help in exemplifying the good to be looked for from a change in its functions; and wrote, in the first developed statement of the design of St. George's Guild (*Fors*, Letter 87, January 1874, p. 11[1]), that its Commandants were to be veteran soldiers. Its servants and labourers also were to be chosen from among the domestics and retainers of old families, likely to be thrown out of employment, or driven into exile, by modern changes of institution: and the objects to be attained were so manifestly desirable, and the means proposed so consistent with the most sacred traditions of England, that I firmly hoped the work would be soon taken out of my hands by men of means and position, whose experience would enable them to act with certainty and success.

3. Failing such hope, if even I had devoted myself, under whatever disadvantages, to this single object, resigned alike authorship and Professorship, and only done my best to persuade such men of influence as I could reach to help me, I do not doubt that the work would long since have been in prosperous and rapid advance. It seemed to me, however, that my fields of personal duty had been already appointed me, and ought not to be abandoned; and the business of the Guild has been therefore allowed by me to linger on, failing continually—and often grotesquely—in minor accidents, for want of my personal attention; and looked upon with hourly increasing doubt by those few of the outside public who became aware of its existence, on account of its connection with other parts of my teaching which were sternly antagonistic to many extensive selfish interests, and logically destructive of the favourite fallacies

[1] [Of the original issue: see in this edition, Vol. XXVIII. p. 21.]

cherished and alleged in their support; denouncing, chiefly of these, the final articles of modern religious faith, that human happiness consists in being fed without exertion, taught without attention, faultful without punishment, and charitable without expense.

4. I believed, nevertheless, that there existed, both in England and Scotland, a remnant of persons who were still in the habit of reserving some part of their annual income for the help of the poor; some of whom, I thought, might be persuaded into the acceptance of a Companionship which laid aside every sectarian animosity, and took for its marching orders only the simple command, with simple promise, "Trust in the Lord, and do good; so shalt thou dwell in the land, and verily thou shalt be fed."[1]

But I suppose that, in rating the portion of their incomes devoted even by sincerely religious people to uncompelled charity,* at a tithe, I was gravely mistaken; at all events, I find practically that the requirement of such a contribution instantly and effectually prevents the help of any rich person from being given to the project at all, and I propose, therefore, to forego this clause in the original charter of the Guild,[2] and to accept any person as Companion, who, complying with our modes of action and consenting in our principles, will contribute one per cent. of their income, up to ten pounds on incomes reaching a thousand a year, on the understanding that, above that sum, no more shall be asked.

Farther, I will accept any donation or subscription from stranger or friend not desiring to be associated with

* I call the expenses incurred for support of destitute family relations, superannuated servants, and the like, "compelled" charities. They are properly to be counted as items of the necessary household expenditure; and indeed the burden of them may often be the heaviest part of it,—increasing towards the close of life. But they are never to be reckoned as any part of the voluntary tithe for the stranger poor.

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[1] [Psalms xxxvii. 3.]

[2] [Compare on this subject, Vol. XXIX. pp. 182, 396.]

our body, yet who, without consent to our general modes of operation, may wish to further some special undertaking among the works of different kinds already in progress, and for which his contribution may be reserved.

5. I will therefore briefly enumerate these, and explain their designs; nor do I suppose that I could take any better method of illustrating the general principles of the Association.

(I.) I found, in the first place, that in the Isle of Man there remained still a healthy native industry for women, in spinning the wool of the isle-bred sheep, but so little remuneration, that frequently infirm and aged women were obliged to leave their cottages and their spinning-wheel to work in the mines. (This, the reader will please observe, is one of the primary results of steam machinery, which reduces the former wages of the feeble and aged, to put their maintenance, in the form of percentage on his capital, into the pockets of a capitalist.*) I have organized this form of industry with the intelligent help of Mr. Egbert Rydings, and we have built a watermill for the manufacture of the honest thread into honest cloth—dyed indelibly. For this establishment, therefore, only the wellwisher's custom is asked—not his charity.

* It is to be carefully noted that *machinery* is only forbidden by the Guild where it supersedes healthy bodily exercise, or the art and precision of manual labour in decorative work;—but that the only permitted *motive power* of machinery is by natural force of wind or water[1] (electricity perhaps not in future refused); but *steam* absolutely refused, as a cruel and furious waste of fuel to do what every stream and breeze are ready to do costlessly. The moored river mill alone, invented by Belisarius fourteen hundred years ago,[2] would do all the mechanical work ever required by a nation which either possessed its senses, or could use its hands. Gunpowder and steam-hammers are the toys of the insane and paralytic.

[1] [On this subject, see *Fors*, Letters 37, 44, 77 (Vol. XXVIII. pp. 21, 138, and Vol. XXIX. p. 119), and compare Vol. XVII. p. 543.]

[2] [See the account in Gibbon (ch. xli.) of the precautions taken by Belisarius against the siege of Rome by the Goths: "It might easily be foreseen that the enemy would intercept the aqueducts; and the cessation of the water-mills was the first inconvenience, which was speedily removed by mooring large vessels, and fixing millstones in the current of the river."]

6. (II.) In order to try the present conditions of fruit and vegetable supply to large towns, I authorised the purchase for the Guild of a plot of thirteen acres,[1] within six miles of Sheffield, which came very completely under the head of "waste land," having been first exhausted and then neglected by former proprietors. Of course, in the first years, nothing but outlay is to be recorded of this acquisition, and the recent severe winters have retarded prospect of better things; but the land is now fairly brought into heart, and will supply good fruit (strawberries, currants, and gooseberries) to the Sheffield markets at a price both moderate and fixed. I have further the intention of putting some part of the ground under glass, and of cultivating, for botanical study, any beautiful plants which may in their tropical forms illustrate the operation of climate in our own familiar English species. For this special purpose I should be glad to receive subscriptions from any persons interested in botanical education: all such specially intended contributions should be sent to Mr. Henry Swan, Curator of the St. George's Museum in Sheffield.

7. (III.) Very soon after the establishment of the Guild, a piece of rocky ground was presented to it, near Barmouth, by a friend, whose aid in every department of the Guild's action has been unwearied ever since. This piece of crag, falling steep from the moors to the shore, had some small tenements in the nooks of it, of which the rents have been taken without alteration, and applied to sanitary improvements, such as were feasible, without disturbance of the inmates. I went to look at all the cottages myself:[2] and in general the Master of the Guild would hold annual visits to the estates, within his reach, part of his necessary duty. I am now, however, entirely past work of this kind—nor was it one for which I was fitted; still less, must it be said in passing, should the Companions

[1] [The Abbeydale or Mickley property: see above, pp. xxvii., 40.]
[2] [See, again, the Introduction, above, p. xxix.]

suppose that I am myself able, or that the Master under any circumstances would be able, to become the confidant of their private feelings or distresses, as if he were the abbot of a monastery. The drainage of land he may sometimes superintend, but not that of spirits.

8. (IV.) I also much regret having only once been able to visit a piece of ground given us, twenty acres in extent, by our kind Trustee, Mr. George Baker, in one of the loveliest districts of Worcestershire, so precious, in its fresh air and wild woodland, to the neighbouring populations of large manufacturing towns, that I am content at present in our possession of it, and do not choose to break the quiet of its neighbourhood by any labourer's cottage building, without which, however, I do not at present see my way to any effective use of the ground. But in the neighbourhood of my own village of Coniston there are many tracts of mountain ground at present waste, yet accessible by good roads, and on which I believe the farmers or landlords would gladly see some labour spent to advantage. This autumn, therefore, I have begun, on my own ground, the kind of work which it has been my own chief purpose for the last twenty years so to initiate.[1] Leaving the emergent crags, the bosquets of heath, and the knolls of good sheep pasture untouched, as well as the deeper pieces of morass which are the proper receptacles of rainfall and sources of perennial streams, I have attacked only the plots of rank marsh grass which uselessly occupy the pieces of irregular level at the banks of the minor rivulets, and the ledges of rock that have no drainage outlet. The useless marsh grass, and the soil beneath it, I have literally turned upside-down by steady spade labour, stripping the rock surfaces absolutely bare (though under accumulations of soil often five or six feet deep), passing the whole of this loose soil well under the spade, cutting outlets for the standing water beneath, as the completely seen conformation

[1] [See above, p. 40.]

of the rock directed me, and then terracing the ledges, where necessary, to receive the returned ground. I am thus carrying step by step down the hill a series of little garden grounds, of which, judging by the extreme fruitfulness of the piece of the same slope already made the main garden of Brantwood, a season or two will show the value to my former neighbours, and very sufficiently explain the future function of St. George's Guild in British mountain ground of ordinary character.

I have been very pleasantly surprised, in the course of these operations, to find how much a day's labour will do, and how far a very small sum will go, in thus transmuting ground which never yet, since the mountains were made, has been of the smallest use to man or beast, into entirely docile and easily workable plots of territory. I must wait another year, however, at least, before inviting subscription for the like operations on a larger scale; but I do not doubt that the results of the experiment, even in this first year of sowing, will be more than enough to justify my doing so with confidence.

9. (V.) This agricultural work is, as I have said, the business nearest my heart of all I am engaged in. But the duty of which I am myself best capable, and the consummation of all that hitherto has been endeavoured in my writings, must be found in the completion of the design for St. George's Museum at Sheffield.

I am now frequently asked why I chose Sheffield for it—rather than any other town. The answer is a simple one—that I acknowledge Ironwork as an art always necessary and useful to man,[1] and English work in iron as masterful of its kind. I know scarcely any other branch of manufacture in which England could even hope to surpass, or in which it is even her duty to strive for equality with, the skill of other countries. Asiatics and Italians must always take the lead in colour design; French

[1] [See Lecture V. in *The Two Paths:* "The Work of Iron, in Nature, Art, and Policy" (Vol. XVI. pp. 375 *seq.*).]

craftsmen in facility and fineness of handling, whether the work be in wood, stone, porcelain, or gold: and I hope that cotton will eventually be spun and woven where it is grown—or at least by races capable of no manlier business. But what iron we need, for sword, tool, or ploughshare, we shall be able, I trust, to forge for ourselves.

10. Not for this reason only, however, but because Sheffield is in Yorkshire, and Yorkshire yet, in the main temper of its inhabitants, old English, and capable therefore yet of the ideas of Honesty and Piety by which old England lived; finally, because Sheffield is within easy reach of beautiful natural scenery, and of the best art of English hands, at Lincoln, York, Durham, Selby, Fountains, Bolton, and Furness; for these great primary reasons, including many others, I have placed our first museum there, in good hope also that other towns, far and near, when they see how easily such a thing can be done, will have their museums of the same kind, as no less useful to them than their churches, gasometers, or libraries for circulating rubbish. I continually see subscriptions of ten, fifteen, or twenty thousand pounds, for new churches. Now a good clergyman never wants a church. He can say all that his congregation essentially need to hear in any of his parishioners' best parlours, or upper chambers, or in the ball-room at the Nag's Head; or if these are not large enough, in the market-place, or the harvest field. And until every soul in the parish is cared for, and saved from such sorrow of body or mind as alms can give comfort in, no clergyman, but in sin or heresy, can ask for a church at all. What does he want with altars—was the Lord's Supper eaten on one? What with pews—unless rents for the pride of them? What with font and pulpit—that the next wayside brook, or mossy bank, cannot give him? The temple of Christ is in His people—His order, to feed them—His throne, alike of audience and of judgment, in Heaven; were it otherwise, even the churches which we have already are not always open for prayer.

11. Far different is the need for definite edifice, perfect instrument, and favourable circumstance in the consistent education of the young.

In order to form wholesome habits in them, they must be placed under wholesome conditions. For the pursuit of any intellectual inquiry, to advantage, not only leisure must be granted them, but quiet. For the attainment of a high degree of excellence in art, it is necessary that the excellence of former art should be exhibited and recognized. For the attainment of high standard in moral character, it is necessary that weakness should be protected, and wilfulness restrained, by the daily vigilance and firmness of tutors and masters. The words school, college, university, rightly understood, imply the leisure necessary for learning,[1] the companionship necessary for sympathy, and the reference of the education of each citizen to the general claims, progress, honours, and powers of his country. Every wise nation has counted among its most honoured benefactors those who have founded its scholastic institutions in these three kinds; but the founding of museums adapted for the general instruction and pleasure of the multitude, and especially the labouring multitude, seems to be in these days a farther necessity, to meet which the people themselves may be frankly called upon, and to supply which their own power is perfectly adequate, without waiting the accident or caprice of private philanthropy.

12. I must refer my reader to the *Arrows of the Chace*,[2] both for evidence of the length of time during which my thoughts have been directed to the subject of National Museums, and for statement in some detail of the necessary principles of their arrangement—reiterating only here the primary *law of selection*, that a Museum directed to the purposes of ethic as well as scientific education must

[1] [Compare *Fors Clavigera*, Letter 59 (Vol. XXVIII. p. 450).]

[2] [The collection of Ruskin's public Letters thus entitled had been published in 1880. His letters on the subject of national galleries and museums range from 1847 to 1880. For the earlier of them, see now Vol. XII. pp. 396 *seq.*; for later ones, a later volume of this edition.]

contain no vicious, barbarous, or blundering art, and no abortive or diseased types or states of natural things; and the primary *principle of exhibition*, that the collection must never be increased to its own confusion, but within resolute limits permanently arranged, so that every part of it shall be seen to the best advantage in the simplest order, and with completest intelligible description possible in brief terms. The little room which is all that we at present have in our disposal at Sheffield has been made by its Curator's skilful disposition to contain more than such an apartment ever before contained, accessible to public curiosity; but it is now absolutely necessary that we should possess a building capable of receiving a representative collection in such order as I have defined, and the following letter, laid before the Committee for the Museum enlargement formed by the gentlemen of Sheffield,[1] will sufficiently express my design, as far as respects that city:—

"The immediate additions to the Walkley Museum should, I think, be limited to the erection of a very simple and inexpensive, but entirely strong and comfortable (and, as far as may be, fireproof) building, two-storied, and divided in each storey into a 'gallery' with a terminal attached 'room.' The lower (ground) storey, consisting of the Public Library with an attached students' reading-room, and the upper or second floor, sky-lighted, consisting of the Art Gallery with attached Jewel Room.

"The Public Library would contain the mass of the Museum books—of which all would be chosen for their good contents, and some, further, for curious print, pretty binding, and the like, of which the *out*sides (within glass doors), and the most interesting pages of others, opened under glass in flat tables, should be by all visitors visible; but the *use* of the books granted by special privilege in the attached reading-room, to such persons as the future Committee of Management may think proper.

[1] [See the Introduction, above, p. xlvii.]

"The Public Library would further contain all such prints, water-colour drawings, maps, etc., as might be by any device or arrangement advantageously exhibited in it, illustrative of History, Poetry, and the other higher forms of Literature.

"The Public Art Gallery would in the proposed building be devoted especially to the illustration of Sculpture, and its associated craftsmanships in metal-work, including fine goldsmiths', and pottery; but such larger pictures as the Museum may, with prudence as to funds, become possessed of, would be easily arranged so as to make the general effect of the gallery more warm and cheerful.

"The attached Jewel Room would contain a series, of which the existing collection is a sufficient germ, of crystalline minerals, notable either for their own beauty or for their uses in the arts illustrated in the greater gallery; and the elements of Mineralogical science might be far more practically and pleasantly taught in connection with a series of specimens thus limited, than by the infinitude of a general collection.

"For the present, Mr. Ruskin would not wish any attempt to be made for the illustration of Botany or Zoology. He wishes to put his own, now much diminished, strength on the subjects familiar to him, in which he believes it can be still serviceable to the public; and the uses of the Museum itself will be on the whole wide in proportion to the clearness of elementary arrangement and illustration, in a few subjects of connected study, and will not be forwarded by the extension of imperfect efforts, or accumulation of miscellaneous objects."

18. The reason for the importance given to Sculpture in the plan for the Museum here briefly abstracted is that Sculpture is the foundation and school of painting;[1] but painting, if first studied, prevents, or at least disturbs, the understanding of the qualities of Sculpture. Also, it is

[1] [Compare *Aratra Pentelici*, Vol. XX. pp. 204, 272; and Vol. XXIV. pp. 436, 456.]

possible to convey a perfect idea of the highest qualities of an original Sculpture by casts, and even, in the plurality of cases, to know more of it by a well-lighted cast than can be known in its real situation. But it is impossible to copy a noble painting with literal fidelity; and the carefullest studies from it by the best artists attempt no more than to reproduce some of its qualities reverently, and to indicate what farther charms are to be sought in the original. Whatever can thus be done by intelligent copying for the knowledge of painting, will be effected, in process of time, by the efforts of the Guild in the promotion of general education; but the immediate and complete arrangement of the Art Gallery at Sheffield will be chiefly designed for the study of Sculpture.

It must be carefully observed, however, that the word "Sculpture" will be there somewhat otherwise interpreted than by the present guides of public taste. The idea at first formed of a Sculpture Gallery will doubtless be of a comfortless room, with a smoky cast of the Venus of Melos in the middle of it, an undersized Laocoon at one end, an Apollo Belvidere at the other, and busts of Roman Emperors all round.

The Sculpture Gallery of the Walkley Museum will, on the contrary, be arranged on the Master's strong conviction and frequent assertion[1] that a Yorkshire market-maid or milk-maid is better worth looking at than any quantity of Venuses of Melos; while, on the other hand, a town which is doing its best to extinguish the sun itself cannot be benefited by the possession of statues of Apollo. The Sheffield Art Gallery will therefore be unencumbered by any life-size statues whatsoever, and in the niches and lighted recesses of its walls will show only such examples of the art of Sculpture as may best teach the ordinary workman the use of his chisel, and his wits, under such

[1] [See, for instance, *Queen of the Air*, § 167 (Vol. XIX. p. 413); and *Aratra Pentelici*, § 194 (Vol. XX. p. 342). See also for later references, Vol. IV. p. 166 (a note of 1883), and *Art of England*, § 154 (Vol. XXXIII.).]

calls as are likely to occur for either in the course of his daily occupations.

14. In the centre of the room will be placed, under full skylight, the tables with sliding frames spoken of in my report read at the meeting of the Guild, 7th November[1] 1881. These tables, furnished with proper desks and frames, will be adapted to contain, and place at the convenient command of the student, such drawings as may best illustrate, or supplement, the examples of sculpture on the walls, and the pictorial art founded on them, or associated with them. Since the letter above abstracted was written to the Chairman of the Sheffield Committee, I have been seriously occupied with the many questions which are involved in the erection even of a small building, if it be for great purposes; and the result has been, I regret to say, that the designs made for me under restricted conditions as to cost, have hitherto proved unsatisfactory, and that I believe the end must be that I shall design the building myself according to my own notions of what it ought to be, and trust to my friends to help me in carrying it out, so as to represent, in some manner, what I have praised or recommended in my works on architecture. As soon as the design for it is ready, I will give the definite detail of it, with estimate, and ask subscriptions to the amount required: but, in the meantime, there is an instant and much more serious ground for appeal to the public, not for the walls of the Museum, but its contents. I think it possible that as soon as I send in a definite plan, Sheffield itself alone may frankly give me all I want for the erection. But there is an opportunity, at this time, of ennobling the foundation of its Library, such as I believe can never occur again.

15. I hear that the library of Hamilton Palace is to be sold, some time this spring. That library contains a

[1] [See above, pp. 35–36. "November 7" is a slip of the pen. The meeting was summoned on December 6 (p. 31 *n.*), on which date Ruskin completed his Report (p. 41); but the meeting at which it was read was not held till December 20 (p. 31 *n.*).]

collection of manuscripts which the late Duke permitted me to examine at leisure now some thirty years ago.[1] It contains many manuscripts for which I have no hope of contending successfully, even if I wished to do so, against the British Museum or the libraries of Paris and Vienna. But it contains also a very large number of manuscripts among which I could assuredly choose some for which the partly exhausted general demand might be not extravagantly outbid, and I think the English public ought to have confidence enough in my knowledge of Art and History to trust me with a considerable sum for this purpose. I mean to come up from Brantwood to examine the collection, as soon as it is visible; and I hope that in the meantime all my friends will very earnestly talk this matter over, advise me how best to conduct it, and collect for me in any sums offered, small or large, all they can, to help me in saving from any farther chance of dispersion, and placing within the reach of the British historian and designer what I think most useful or admirable among these precious manuscripts of the earlier Christian ages.[2]

16. I have now enumerated the chief directions in which the Guild is acting, or hopes to act; and if the reader cares to know more of them, he may consult the report already referred to, presented at its last public meeting; but he can only understand the principles of our association by a patient comparison of the different passages in *Fors Clavigera*, which represent the necessity of moral as well as practical consent between the members of a society hoping to carry out any widely benevolent purpose; and above all the necessity in modern England of reviving the trust of past times in conscience, rather than in competition, for the production of good work; and in common feeling, rather than in common interests, for the preservation of national happiness and the refinement of national manners. The promise to be honest, industrious, and helpful (that is to

[1] [In 1854: see Vol. XII. pp. lvii., lviii.]
[2] [For the sequel to Ruskin's appeal, see the Introduction, above, p. xxxii.]

say, in the broadest sense charitable) is therefore required from all persons entering the Guild; and as, on the one hand, I trust that the prejudices of sectarian religion may turn aside from us none who have learned in their hearts that "Christ is all and in all,"[1] so, on the other hand, I trust that the cause of true religion may be, even yet by modern sciolists, so far identified with that of useful learning as to justify me in taking the first article of the Apostles' Creed for the beginning, the bond, and the end of our own.[2]

JOHN RUSKIN.

HERNE HILL, 21*st February* 1882.

[1] [See 1 Corinthians xv. 28; Colossians iii. 11.]

[2] [See the first article in St. George's Creed: *Fors Clavigera*, Letter 58 (Vol. XXVIII. p. 419).]

APPENDIX

The legal status of the Guild of St. George, and the amount of responsibility accepted by any one joining it.

THE GUILD OF ST. GEORGE

is an Association duly registered as a limited liability Company under the Companies Acts 1862 and 1867.

No liability attaches to any member of the Guild except in the event of the Guild being wound up during the time of his or her membership, or within one year afterwards, in which event the liability of a member is strictly limited to the sum of £5.

The addition of the word "limited" to the name of the Guild is dispensed with by virtue of a licence granted by the Board of Trade, under Sect. 23 of the Companies Act, 1867, on the condition that the property of the Guild shall be applied solely towards the promotion of the objects of the Guild, and that no portion thereof shall be received by the members by way of profit.

The Guild being an association formed for the purpose of promoting objects not involving the acquisition of gain by the association or by the individual members thereof, can hold land only by virtue of the licence of the Board of Trade granted under Sect. 21 of the Companies Act, 1862.

Such licence has been granted to the Guild to hold all the lands which to the present time have become the property of the Guild, and there is no reason for supposing that similar licences would be refused for the holding of lands which may from time to time hereafter be presented to or be purchased for or by the Guild.

The following Creed, with the promises founded on it, must be written out in his or her own hand, and signed, by every person proposing themselves for a member of the Guild, and forwarded to the Master, with this annexed form filled up.

[Here followed the Creed, as given in *Fors Clavigera*, Letter 58, § 2 (Vol. XXVIII. pp. 419, 420).]

ST. GEORGE'S GUILD

FORM TO BE FILLED UP BY ANY ONE NOT BEING A MEMBER BUT DESIROUS OF CONTRIBUTING TO THE FUNDS OF THE GUILD

I, the undersigned, am desirous of contributing to the funds of ST. GEORGE'S GUILD, *for the object undernamed to which I have set my initials, and herewith enclose the sum of £ s. d.*

*Signed*_____

*Date*_____

A. Agricultural labour.
B. Historical investigation and illustration.
C. Completion of mineralogical collection of St. George's Museum.
D. Purchase of manuscripts and other objects of general interest for St. George's Museum.

Please to forward the annexed form when filled up to the Staffordshire Joint Stock Bank, Birmingham.

ST. GEORGE'S GUILD

FORM OF APPLICATION FOR MEMBERSHIP

I, the undersigned, am desirous of becoming a member of the ST. GEORGE'S GUILD, *and of subscribing to its rules.*

*Signed*_____

*Date*_____

Please forward the annexed form to the Master of ST. GEORGE'S GUILD, *Brantwood, Coniston, Lancashire.*

MEMORIAL STUDIES

OF

ST. MARK'S (VENICE) FUND

Statement of Receipts and Expenditure from May 1879 *to April* 1882

RECEIPTS.					EXPENDITURE.				
1882.		£	s.	d.	1879.		£	s.	d.
April 3.	Total Subscriptions received . .	448	7	0	July 26.	Mr. T. M. Rooke, Venice . .	40	0	0
					Oct. 22.	Do. do.	50	0	0
					Dec. 8.	Mr. Ruskin, amount originally advanced to			
					1880.	Mr. T. M. Rooke	50	0	0
					Jan. 22.	Mr. J. Bunney for the drawing of two Prophets on dome of choir .	9	0	0
					1882.				
					April 3.	Balance in hand .	299	7	0[1]
		£448	7	0			£448	7	0

MEMORIAL STUDIES

OF

ST. MARK'S (VENICE) FUND

List of Subscribers from the commencement

1879.		£	s.	d.
May 21.	Mr. A. Mackay	5	0	0
	Mrs. Firth	1	1	0
26.	Mr. George Baker	2	2	0
June 4.	Mrs. Fry	2	2	0
11.	Mr. J. Morgan	0	10	6
24.	Mr. E. G. S. Luscombe	1	1	0
27.	Miss Dunbar Masson	5	5	0
	Mrs. Talbot	25	0	0
	Carried forward . . .	£49	13	6

[1] [For Mr. Rooke's drawings of mosaics in St. Mark's, see the Introduction (pp. lvi.–lviii.). The balance was expended in later commissions to Mr. Rooke (see p. lxii.). Bunney's drawing is probably No. 107 in the Reference Series at Oxford (Vol. XXI. p. 37).]

			£	s.	d.
1879.		Brought forward	49	13	6
July	10.	Mr. T. W. Ludlow, Paris	0	12	0
Aug.	16.	Mr. Carpenter	2	0	0
	28.	The Marquis of Ripon	5	0	0
Oct.	1.	Mrs. Talbot (2nd donation)	25	0	0
		Per Mr. Ruskin	2	0	0
	21.	Mr. J. C. Reid	2	2	0
	22.	A Friend, per Mrs. Talbot	50	0	0
Nov.	18.	"Frondes Agrestes"	18	4	0
	21.	Mr. W. C. Alexander	20	0	0
	25.	Miss C. Oldham	2	10	0
	29.	Mr. J. Morgan	2	2	0
		The Common Room, Corpus Christi College, Oxford, as follows:—			
		The President The Vice-President Ven. Archdeacon Palmer Professor H. Smith " Nettleship " Legge Mr. S. Dick Mr. W. Little Rev. C. Plummer Mr. F. A. Clarke Mr. T. M. Crowder Mr. J. S. Lockhart	21	0	0
Dec.	3.	Mrs. Talbot (3rd donation)	100	0	0
		Mr. R. B. Litchfield	5	0	0
		Mr. G. E. Blood	1	0	0
		Mr. John Shelly	1	0	0
	30.	Miss Olga Hertz	1	0	0
		Mr. T. C. Horsfall	2	0	0
1880.					
Jan.	1.	Mr. Vernon Lushington	5	0	0
		Per Mr. F. W. Pullen, from Mr. Chas. Hardwick	1	0	0
		Mr. J. J. Gleave	0	10	0
		Mr. Selwin Rothwell	0	10	0
		Rev. Canon Toole	0	10	0
		Mr. E. J. Broadfield	0	10	0
		Mr. Geo. Milner	1	0	0
		Mr. W. Abercrombie	2	0	0
		Mr. E. J. Baillie	1	1	0
		Mr. F. H. Kirk	0	10	6
			7	11	6
	10.	Mr. Newton Benett	0	10	0
	14.	Miss Frances Humphreys	10	0	0
	15.	E. O. N.	0	5	0
	22.	Miss Threlfall	0	10	0
	31.	Mr. H. Johnstone	1	0	0
		Mr. Jas. Walker	2	2	0
Feb.	1.	Mrs. Derbishire	1	0	0
	2.	Mrs. Eady	5	0	0
	3.	Miss E. Brooking	2	0	0
		Carried forward	£337	10	0

1880.		£	s.	d.
	Brought forward	337	10	0
Feb. 9.	Mrs. Firth	5	0	0
11.	Miss Appleford	0	10	6
	Mr. R. Bennett	5	0	0
16.	Mr. C. W. Smith	5	0	0
18.	Miss Stephens	1	1	0
20.	Mr. G. D. Fenning	1	0	0
22.	Miss Lilian Letherbrow	1	10	0
March 2.	Mr. G. P. Boyce	1	11	6
	A Friend, per Mrs. Firth	1	0	0
25.	Mr. E. S. G. Saunders	0	2	6
28.	Mr. F. A. Dixey	1	0	0
April 2.	Mr. W. Brogden	1	0	0
	Per Miss Kate Appleford :—			
	Mrs. Crossley	0 2 6		
	Mrs. George	0 5 0		
	Mrs. Field	0 5 0		
	Miss James	0 2 6		
	Mrs. Stone	0 8 6		
	Mrs. W. Appleford	0 1 0		
	Mr. Sharman	1 1 0		
	Mr. C. Trafford	0 7 6		
	Miss Fuller	0 10 0		
	Miss M. Fuller	0 10 0		
	Mrs. Trafford	0 2 0		
	Miss E. Viney	0 1 0		
	Miss Claxton	0 2 6		
	Mr. Keyworth	0 5 0		
	Miss Appleford (2nd donation)	0 10 6		
	Miss L. Appleford	0 10 0		
	Collected by Miss Wilks	1 12 0		
			6	16 0
April 17.	Major-General Robertson	1	0	0
21.	Mrs. Routh	2	0	0
21.	Mr. Francis Garry	3	3	0
May 1.	Per Miss Kate Appleford :—			
	Miss Appleford (3rd donation)	0 10 6		
	Mrs. C. Sewell	0 10 0		
	Mr. E. J. Harvey	0 2 6		
	Mrs. G. Heriot	0 10 0		
	Mrs. Linck	0 2 6		
	Mrs. Appleford	0 5 0		
	Mrs. Richardson	0 3 0		
	Mrs. Stone (2nd donation)	0 5 0		
	Mr. Young	1 0 0		
	Mr. Hall	0 5 0		
	Mrs. E. M. Smith	0 2 0		
	Miss Bennett	0 10 0		
	Miss Geikie	1 0 0		
			5	5 6
May 4.	Friends, per Mr. G. Roxburgh	20	6	6
27.	Birkenhead Library and Scientific Institution, per Mr. Laughton	2	3	0
May 29.	Mr. L. B. Elliott	1	0	0
	Carried forward	£402	19	6

			£	s.	d.
		Brought forward . . .	402	19	6
June	2.	Per Miss Kate Appleford:—			
		Mrs. A. Smith 0 5 0			
		Rev. D. J. East 0 5 0			
		Miss Holborn 0 2 0			
		Mrs. Hoyben 0 4 0			
		Mrs. J. Surr 0 2 6			
		Collected by Miss Young 3 3 0			
		Miss Appleford (4th donation) 0 10 6			
		Miss L. Appleford (2nd donation) 0 9 0			
			5	1	0
June	25.	Mr. J. T. Moore, Yackandandah	0	10	0
Aug.	5.	A Visitor to Mrs. Firth's	0	10	0
	5.	Per Miss Kate Appleford:—			
		Rev. R. Alliott 0 5 0			
		Mrs. Lewis 0 1 0			
		Mr. H. Wettenhall 2 2 0			
		Mr. C. E. Maurice 0 2 0			
		Mrs. R. Glover 0 15 0			
		Mr. G. W. Alexander 0 10 0			
		Mrs. Margrett 0 2 0			
		Miss Appleford (5th donation) 0 10 6			
			4	7	6
Nov.	16.	Mr. C. W. Smith, per Mr. Ruskin	10	0	0
	17.	Mr. C. W. Smith, ,, ,, ...	10	0	0
1881.					
Feb.	4.	Mr. J. Bunney, Venice	1	0	0
April	8.	Collected by Miss Young	1	0	0
Oct.	13.	Mr. C. J. Monro	5	0	0
	18.	Mr. J. Parker Smith	2	2	0
	29.	Rev. J. P. Faunthorpe, per Mr. Ruskin	2	0	0
1882.					
Jan.	10.	Miss S. A. Broadbent	0	5	0
	10.	Rev. J. P. Faunthorpe	2	2	0
Feb.	13.	Mr. W. D. Caröe	1	0	0
	13.	Mr. L. Knowles.	0	10	0
		Total received	£448	7	0

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THE GUILD OF ST. GEORGE

MASTER'S REPORT

1884

[*Bibliographical Note.*—This Report, dated January 1, 1885, covers the years 1882–1884. The title-page of this pamphlet was simply "Master's Report." On the front of the cover were the words "The Guild of St. George. | Master's Report. | 1884."

Octavo, pp. ii.+24. Text of Master's Report, pp. 1–20; Trustee's Report, pp. 21–22; List of Members of the Guild, pp. 23–24. Following p. 24 is a perforated detachable leaf containing a form to be filled up by subscribers to the St. George's Museum Building Fund (see here, p. 87). The headlines are "Master's Report" or "Trustee's Report" throughout.

Issued in buff-coloured paper wrappers. The pamphlet was distributed privately. 2000 copies.

The numbering of the paragraphs and of the drawings in the list on p. 80 is introduced in the present edition for convenience of reference. In § 5, lines 3 and 12, "Ottobeuren" is here a correction for "Ottobeuer." In the list of Members of the Guild (p. 86), "Somervell" is here a correction of "Somerville."]

THE GUILD OF ST. GEORGE

MASTER'S REPORT

[1884]

1. THE main matter of the following report was ready for publication before Christmas of 1883; but in the hope of getting the accounts into clearer form than that with which I was obliged to be content, at our meeting on 4th December last year,[1] I lost myself, day after day, among spitefully irreconcilable sums, and sorrowfully unintelligible scraps of memoranda,—until the debates between the good people of Sheffield and me concerning the investment of our Museum property[2] had reached a position of which it was useless to give any report till I had come to final decision.

My first idea had been that the Guild, in this and other like cases, might undertake, as its funds increased, to present every museum built under its direction on a moderate, and finally limited, scale, by the municipalities of provincial towns, with such objects of art and natural history as might be most attractive, and in elementary study normally instructive, to their working population. But the great value of the objects already placed in the Sheffield collection, and the necessity, with the difficulty, of securing their safety and usefulness, by consistent vigilance in custody, and attention in exhibition, compelled me to reconsider the whole subject on a broader footing; and to determine

[1] [A report of the meeting is now printed at the end of this Report: see below, p. 87.]

[2] [For the story of the debates, see the Introduction, above, pp. xlvi.–xlviii.]

finally that the Guild should never part with any unreplaceable property, but only lend, as the National Gallery now lends, the unique objects of educational value it possesses, or may possess, to such institutions and for such times as the observed custody and evident use of such articles might justify: but that, for the most part, its Museum buildings should be on its own ground, and under the care of its own officers.

2. There was, however, another, and a yet more grave reason for the abandonment of my first plan at Sheffield. I had hoped to found there a school of metal-work in accordance with the noble principles of that art which survived in England as late as the seventeenth century. But careful experiments and observations made during the entire series of years through which *Fors Clavigera* was issuing, have convinced me that without great political changes—and those not at all in the direction of universal suffrage, nor likely to follow in the wake of that beatitude, —no beautiful work could any more be produced by the English operative. And since the years left to me for effort in any kind are now probably very few, I have resolved only to attempt what is easily possible to me in my own proper field, and, without farther reference to immediate results, to place at the disposal of the English student, of whatever rank, yet addressing myself necessarily, by the nature of my former studies, more to the patron than the worker, as many examples of beautiful art in any kind as we may be able to obtain by purchase, or have represented for us by skilful copy, making the total collection illustrative of the principles of labour, and laws of judgment, which will be found, in the body of my works, if read with attention, already sufficiently defined. But before explaining my purpose farther, I will ask the reader's attention to the following statement of the present position of the Guild, and of my recent uses of its funds.

3. At the end of 1880 the Guild's property consisted of £5146, 12s. 7d. Consols, and a cash balance of £970, 9s. 5d.,

together with the pieces of land and the small tenements on them, of which full description is given in my report for 1879,[1] and which I now again briefly specify:—

(I.) The Walkley Museum Estate at Sheffield, about an acre of land (4,850 square yards), with small stone building thereon, in which the nascent collections of the Museum are placed, and in which the curator, Mr. Swan, lives, with his wife and daughter.

(II.) The Mickley Estate, thirteen acres of very poor land in Derbyshire, six miles from Sheffield (called St. George's Farm, Totley, in our reports, Totley being the postal address), with dwelling-house, barns, stable, and outbuildings.

(III.) The Bewdley Estate, twenty acres, six perches of land in the prettiest part of Worcestershire, presented to us by our trustee, Mr. George Baker.

(IV.) The Cloughton Estate, two acres and a few odd yards, near Scarborough, with one cottage thereon.

(V.) The Barmouth Estate, three roods, ten and a half perches of rocky ground, with eight cottages thereon, at Barmouth, in Wales, presented to us by Mrs. Talbot.

4. We could have added largely to these insignificant possessions by this time, if I had wished to undertake the management of land on any great scale; but as I know very little about land myself, and as the few landowners of my acquaintance were unlikely to render me assistance in exemplifying our principles of land tenure during the present state of political feeling,—(nor do I blame them), —I delayed for the present, and may probably have to bequeath to the succeeding Master, the prosecution of the objects of the Guild in that direction, though ultimately to be the principal one; and as I have hitherto used, so in the time during which I may be yet able to conduct the business of the Guild, I shall in all likelihood use the entire means at my disposal for the accumulation of the objects of study which, more than most men, I am qualified

[1] [See above, pp. 19–22.]

to select and to arrange. All the Guild's disposable income, after the current expenses of the museum, etc., have been met, has been therefore spent during the last three years in the purchase of drawings,—books,—MSS.,—minerals,—and objects of general interest, to be placed, some of them, in the museum at Walkley, others in different schools or public institutions where they might be most immediately useful; and especially I am training and employing various artists (one, Mr. Randal, at a fixed salary of £160 a year, others by consistent purchase of their successful work), in obtaining such record as I think most desirable of the beautiful buildings or pictures on which this century occupies itself mainly in completing the destruction wrought during the last six.* The most skilful of the artists thus employed was, beyond comparison, Mr. Charles Fairfax Murray; and the sketches we possess by his hand, from Carpaccio and Botticelli, are among the principal treasures we can boast at Oxford[1] and Walkley. But his prices have of late risen beyond our means; and I am now employing, with the best possible results, in the same field, a young Venetian, Mr. Alessandri, who, both in drawing architecture and in copying fresco, gives us the most conscientious and lovely work, at prices which are just sufficient for his maintenance.[2] On the same severe terms, Mr. Thos. M. Rooke spent a summer in Venice, at small cost to the St. Mark's separate fund, and produced a series of exquisite drawings, of which some are at Oxford, Walkley, and Whitelands;[3] but the greater part—and I count it one of the most curious pieces of ill fortune befallen the Guild—

* What thanks would not true lovers of Sir Joshua have given us, if we had, for instance, preserved a faithful rendering of the former state of the picture whose wreck saddened the Grosvenor Exhibition in 1884—"Mrs. Pelham"![4]

[1] [For studies by Mr. Murray in the Ruskin Drawing School at Oxford, see the Index to Vol. XXI. For references to him, see *ibid.*, p. 299 *n.*]

[2] [For Signor Angelo Alessandri, see the Introduction, pp. lix.–lxi.]

[3] [For Mr. Rooke's drawings at Oxford, see again the Index to Vol. XXI. None of them were permanently placed at Whitelands College.]

[4] [For other references to this picture of "Mrs. Pelham feeding Chickens," see *Sir Joshua and Holbein*, § 10 (Vol. XIX. p. 9), and *Art of England*, § 66.]

were destroyed by fire in the St. Gothard tunnel,[1] the Sardinian Railway Company wholly refusing compensation. This last year, 1884, Mr. Rooke having placed his time again at our disposal, I have employed him since the 21st April at a salary of £80 a month, at Venice and Ravenna, and in Savoy;[2] while Mr. Frank Randal, who has been drawing for us hitherto at Amiens, Chartres, Bourges, Poitiers, and Le Puy, in Auvergne, furnishing us with numbers of drawings of antiquarian interest, has of late sent us from Verona, works of singular and great artistic value.[3]

The sums placed against the name of a young Scottish draughtsman, Mr. Hackstoun,[4] were for some time only to maintain him during study undertaken by my direction; but recently his pencil drawings in France have become extremely valuable to us.

Mr. Burgess, the engraver of the blocks for *Proserpina*, has been also employed in directing photographic work at Rouen.[5] The sums against his name in the back accounts represent a most precious series of architectural photographs from the north door of the cathedral. From Mr. Henry Newman, at Florence,[6] purchases have been occasionally made of drawings of Florentine architecture—quite the most valuable records yet existing of the old city and her duomo.

5. But the three most costly acquisitions yet made for the Guild have been of the twelfth-century lectionarium of the Monastery of Ottobeuren, in Bavaria, £550 (Mr. Quaritch),[7] of the Queen of Scots' Missal, £500 (Mr. Ellis), and of Miss Alexander's *Roadside Songs of Tuscany*, £600 (sold for the help of the poor of Florence

[1] [This is a mistake for the Cenis tunnel. The St. Gothard was not opened till 1882, and Mr. Rooke's work was sent in 1879–1880.]

[2] [For particulars of Mr. Rooke's work, see the Introduction, p. lxii.]

[3] [See the Introduction, pp. lxv.–lxxii.]

[4] [See above, p. 38.]

[5] [See Ruskin's memorial essay on Arthur Burgess: Vol. XIV. pp. 349 *seq.* One of the Rouen photographs is shown on Plate IX. (below, p. 189).]

[6] [For Ruskin's letters to Mr. Newman, see the Introduction, above, pp. lxxiii., lxxiv.]

[7] [For this Lectionary, of the *thirteenth* century, see below, pp. 256–257; for the "Queen of Scots' Missal" (*i.e.*, one containing her signature), p. 258.]

and the north Apennine[1]). The lectionarium, mentioned in *Fors* three years ago,[2] I bought for myself, intending, if the Guild's funds were not soon able to bear its cost, to keep it in my own library; but as I could not afford to buy the Tuscan book also, out of my own pocket, I sent the Ottobeuren MSS. to the Walkley Museum, charging the Guild with its price, and have advanced another £50 to buy the Tuscan book, which is therefore my own property, but which is to be divided and presented to our different schools[3] without any charge to the Guild; the profits arising from the publication of part of it, now undertaken by me, will be, on the contrary, credited to the Guild,—neither Miss Alexander nor I holding it right to take any gain ourselves from our work in this kind.

6. The members of the Guild may perhaps be surprised to see the large sums spent from time to time in purchase of minerals. These have been bought by no means exclusively for the museum at Sheffield, but in view of a design long entertained by me of making mineralogy, no less than botany, a subject of elementary education, even in ordinary parish schools, and much more in our public ones. With this view, long before the Guild existed, I arranged out of my own collection a series of minerals which were found useful at Harrow;[4] and another for a girls' school at Winnington, Northwich, where the lectures on mineralogy were given which I afterwards expanded into the *Ethics of the Dust*. What time I could spare to the subject in subsequent years has been spent in so far systematizing my knowledge of the forms of Silica, and the native metals, as to enable me now to arrange characteristic examples of them in what I believe will be found a permanently safe and intelligible classification, connected, by the permission of the Trustees and the kind help of

[1] [For this work, see Vol. XXXII. Some of the drawings are in the Sheffield Museum: see below, p. 249.]
[2] [See Letter 88, § 17 (Vol. XXIX. p. 397).]
[3] [For particulars of the distribution of the drawings, see Vol. XXXII.]
[4] [For particulars, see Vol. XXVI. pp. xlviii.-xlix.]

Mr. L. Fletcher, with a series of illustrative examples, in the British Museum.[1] My time in the autumn of 1883, and again in the spring of last year, was therefore principally occupied in the connection of our Sheffield series with three others,—one, the above mentioned primarily illustrative specimens in the British Museum; one, a collection of two hundred examples, which I chose out of my own private collection and presented to the Museum at Kirkcudbright; and the third, of a series especially founded on the forms of flint, which I similarly arranged for the boys' preparatory school at St. David's, Reigate.[2] The catalogues of these three, and the revised Sheffield one,[3] will be published by Mr. Allen, with the rest of my books, and farther systematized by a little handbook on the Grammar of Silica,[4] giving the definitions under which the specimens intended for parish schools may be arranged with intelligible conformity.

The most important examples purchased with this object are at present sent to Sheffield, and will probably remain there; but the portion which I should guarantee as permanent, in the event of the erection of a suitable building, is only that included in the original Sheffield catalogue.

7. The paintings and drawings, for which the Guild is debited in the now rendered accounts, are much more scattered, some being at Sheffield, some at Oxford, some at Whitelands, and others still in store at Brantwood. It will be my first work now to make out the catalogue of all the important pieces in the Guild's possession, with their present localities.[5] But we need immediately, beyond all other needs, a storehouse for our property on our own ground: and I have, therefore, on the final rupture of

[1] [See Vol. XXVI. pp. xlviii.–lvi., 395–414.]
[2] [For the catalogues of these two collections, see Vol. XXVI. pp. 457–486, 487–513.]
[3] [For bibliographical particulars and the Catalogue itself (so far as Ruskin carried it), see Vol. XXVI. pp. 415–456.]
[4] [Here, again, see Vol. XXVI. pp. 531–541.]
[5] [This inventory was unfortunately never made by Ruskin, though he commenced one (see above, p. liii.).]

negotiations at Sheffield, requested Mr. Robson to adapt the design he had prepared for the museum in that town, to this immediate purpose on our ground at Bewdley,[1] where the air is free from smoke, and the soil dry. It became quite clear to me, during the various debates about the Sheffield building, that my first duty to the Guild was to provide them with this treasure-house in pure air, so that all books and drawings purchased by us might at once be put in safety in a known spot: but, owing to my long pause of effort in obtaining new members, the Guild's funds do not admit of our building at present without help, nor do I mean to touch their small capital at all, which is little enough to meet the claims upon it of our travelling staff: so that for the erection of this museum-storehouse, I must appeal to an entirely outside public. The design, after immense reduction of our Sheffield idea, was sent to me last Christmas Day by Mr. Robson, and in its interior aspect and real comfort will, I think, be held at least satisfactory. What its outside is to be, must depend on the way this appeal is answered. The building will be only seventy feet long by thirty-one wide, outside measure, and will be only two stories high; the lower one containing the library, the upper one, paintings, sculptures, and, in a terminal room,[2] examples of the precious stones used in the arts.

It is not too much to hope from my yet remaining strength, that I may be spared to arrange the contents of so small a building completely enough to form, if rightly planned, a type for such buildings in other localities as centres of literary and artistic education. As the site of the building is at a considerable distance even from the town of Bewdley, it is necessary to contemplate also the erection of a sort of cloistral *Inn* of the humblest kind, such as may serve the student, providing him with pleasant lodging and good food on the honestest terms. Let us get

[1] [For these schemes, see the Introduction, above, p. xlviii.]
[2] [See Ruskin's description of the Jewel Room, above, p. 55.]

the Museum built first—the inn can be ready as soon as it is needed. Subscriptions are to be sent either directly to me, at the Ruskin Schools, Oxford, or to the Staffordshire Bank at Birmingham.

8. The best idea of the material already at our disposal for the filling of our cases will be obtained by the following analysis of my own account with the Guild for last year, 1884.

I give first the subscriptions paid to myself during the years 1883 and 1884, of which no statement is made in the Treasurer's accounts, as I find it simpler to pay them into my own bank, Prescott's, under the head of "St. G.," to meet current expenses, as far as they may:—

1883.		£	s.	d.
Jan. 1.	Constance Oldham	4	0	0
„ 12.	David C. Campbell	2	0	0
„ 31.	Miss Anna M. Harrison	5	0	0
Feb. 7.	Connie and Eva	2	0	0
„ 23.	Margaret Cox	8	0	0
Oct. 24.	Henry Luxmore	10	0	0
Dec. 17.	Ferdinand Bladon	5	0	0
„ 26.	Charles W. Smith	5	0	0
„ 31.	Frederick R. Leach	5	0	0
„ „	Constance Oldham	4	0	0
		£50	0	0

1884.		£	s.	d.
Jan. 1.	Anon	5	0	0
„ 5.	David E. Campbell	2	0	0
„ 5.	Margaret Cox	2	10	0
Feb. 7.	Mrs. Talbot	100	0	0
March 20.	Henry Luxmore	12	0	0
June 29.	Alfred Brown	0	10	0
July 1.	George Conyngham	1	0	0
„ 12.	Mary Wilson	1	0	0
„ 15.	Ridley Prentice	7	0	0
Aug. 5.	Emmeline Miller	5	0	0
„ 15.	Davina Waterson	0	3	0
Sept. 3.	Thomas Sarley	3	0	0
Dec. 20.	Alfred Brown	0	10	0
„ 25.	Mrs. Talbot	35	0	0
		£174	13	0

The total of subscriptions, therefore, paid to me in the years 1883, 1884, is £224 13s. And the Trustees of the Guild farther paid to my account at Prescott's *—

	£	s.	d.
Feb. 28	250	0	0
May 28	100	0	0
Giving total to my credit to meet current expenses of 1884	574	13	0

9. I next give account of my expenditure for the Guild in 1884, with as much explanation under each head as can be given without the detailed catalogue of its properties:—

I. MINERALS

	£	s.	d.
Jan. 9. Wright, Topazes and Russian Emerald	158	0	0
March 6. Wright, Emerald, Santa Fé	50	0	0
July 31. Damon, Emeralds and Chalcedonies	14	7	0
June 21 to Dec. 19. Butler, Mixed Silicas	43	17	0
Nov. 28. Wright, finest Australian Opal	46	0	0
	£312	4	0

The first of these entries refers to a group of topaz in the matrix, the finest I ever saw, £100, to a second illustration of it, £8, and an emerald from the mines of Ural, the largest I know out of the British Museum. The emerald group, from the renowned mine of Santa Fé, is also well worth its price of £50. These four examples are for the present at Sheffield,[1] but are unnecessary there, and will be removed to the Jewel Room in the new museum when built.

The Australian piece of opal bought from Mr. Wright,

* The sum of £721, 8s. 9d. paid by the Trustees to my account on Jan. 3, 1884, was in liquidation of the expenses incurred by me in 1883, for which see accounts separately published.[2]

[1] [Where they remain. For the topaz, see Plate VII. (p. 187); the "second illustration of it" is also to be seen in the Mineral Room; the emerald "from the mines of Ural" is marked "R 2"; the "emerald group" is "9 E 1."]

[2] [The item of £230, 4s. 9d. in the Balance Sheet of 1883 (below, p. 145), and that of £491, 4s. in the Income and Expenditure Account of 1884 (below, p. 151) together make up the sum mentioned by Ruskin in the above note.]

Nov. 28, is the finest hitherto found, and for vivacity of scintillant colour, unsurpassable by any that ever *can* be found. It is placed, in permanence, in the Ladies' College (Somerville) at Oxford.[1]

Of the mixed silicas, costing in all £58, 5s., some are placed in Somerville College, and a chosen group at Balliol College, Oxford, under the care of Mr. Harold Dixon,[2] the reader in chemistry there; the rest are in course of arrangement for schools. A chosen series of shells, bought on Nov. 9 from Mr. Wright for £25, is placed at Felstead House, the training school for Governesses in Oxford;[3] an account of £5 from Shoolbred's for purple velvet, whereon to display our silicas to best advantage, raises our Natural History costs to a total of £342, 4s., from which I strike the £2, 4s. for a piece of Rose quartz which is to remain at Brantwood, with two others of Mr. Butler's, leaving to the Guild's cost, £340.

10. (II.) My second principal item in account is of Mr. Rooke's salary,—of which I regret to find a considerable sum yet due, I having only paid as follows:—

		£	s.	d.
April 14.	Travelling expenses £20, and salary from 21st April to 21st May	50	0	0
May 19.	21st May to 21st June	30	0	0
June 30.	21st June to 21st July	30	0	0
Aug. 2.	21st July to 21st Aug.	30	0	0
Sept. 29.	21st Aug. to 21st Sept.	30	0	0
Oct. 14.	Travelling expenses	20	0	0
		£190	0	0

There remains due therefore to Mr. Rooke £90, up to 21st Dec., 1884, which I have requested the Trustees to forward to him, making a total of £280. For this sum, I

[1] [Ruskin, who took much interest in Somerville College in its early days, presented, in addition to the opal and silicas here mentioned, eight jewels (rubies, sapphires, and topaz), two nuggets of gold, and copies of Carpaccio's "St. Ursula" (by himself) and of one of Botticelli's frescoes (see Vol. XXI. p. 300).]

[2] [The greater part of this collection was afterwards removed by Ruskin; a few specimens remain in the laboratory at Balliol.]

[3] [The Diocesan Training College, 23 Banbury Road.]

find he has sent us, at my own valuation, upwards of £400 worth of drawings, the principal of which I name in the list below, being most of them already placed at Oxford, but five of the Savoy ones are still at Brantwood in preparation for exhibition at Whitelands.[1]

	£	s.	d.
1. Large mosaic, San Vitale, Ravenna	50	0	0
2. St. Agnes, St. Eulalia, and St. Cecilia, Ravenna	30	0	0
3. A river of Paradise, Ravenna	20	0	0
4. Two studies of colour on arches of the Ducal Palace, Venice	20	0	0
5. Cottage at Brieg, Valais	30	0	0
6. Two streets in Brieg, Valais	20	0	0
7. Mountain-side above Brieg	25	0	0
8. House architecture, lower storey, Brieg	15	0	0
9. Great square at Brieg	30	0	0
10. General view of Brieg from the west	25	0	0
11. General view of Brieg from the north	10	0	0
12. Cottage at Sierre, Valais	20	0	0
13. Saw-mill at Sierre	5	0	0
14. Church tower, and view down the Valais	15	0	0
15. Cottage at Maglans, Savoy	40	0	0
16. Aiguille de Varens, Savoy	30	0	0
17. Sunshine through Pines under Mont Vergy	25	0	0
18. Sunset on larch forest, near Cluse	15	0	0
19. Rocks above Cluse in autumn	10	0	0
20. Alpine meadows above Cluse	10	0	0
	£445	0	0

All these drawings I regard as of extreme value in the truth of their representation of what is most precious in Italian antiquity, and Swiss domestic life. Mr. Rooke's salary will be continued to him during the present year,

[1] [That is, for temporary exhibition, thus pending Ruskin's plans for a new St. George's Museum. Of the drawings in this list, 1 is No. 166 in the Reference Series at Oxford (Vol. XXI. p. 43); 2 is at Sheffield, Plate XXVIII. in this volume (p. 227); in 3 "Ravenna" is perhaps a mistake for "Venice": the drawing is at Sheffield (p. 226); 4 is at Sheffield (p. 203); in 5 "Brieg" is a mistake for "Naters": the drawing is not at Sheffield; 6 is No. 167 in the Reference Series at Oxford (Vol. XXI. p. 43); 7 is not at Sheffield, and cannot now be traced; 8 is at Sheffield (p. 225); 9 may be at Sheffield ("The Lower Church" of Brieg, with square and fountain), p. 224; 10 and 11 are not at Sheffield and cannot now be traced; 12 is at Sheffield (p. 225); in 13 "Saw-mill" is a mistake for "Wine-press": the drawing is at Sheffield (p. 225); 14 is probably the view shown on Plate XXVII. (p. 224). The remaining drawings (15–20) are not at Sheffield. No. 16 was shown at the Fine Art Society (No. 136), below, p. 180.]

for similar work, with the permission, during the early winter, to paint some figure pictures, of which, if sold to general purchasers, the prices will be withdrawn from his salary; if unsold, to become the property of the Guild. This arrangement is, of course, experimental only; but it would evidently be unjust, while Mr. Rooke works for us at so reduced salary, to forbid his trying to obtain a position more worthy of his genius.

(III.) Mr. Randal's salary, as above stated, has been only, hitherto, £160 a year; it has been paid by the Trustees, not by me, and was fixed so low because at first he was employed only in drawing architectural details, or the designs of painted windows, which he does admirably. During the last six months at Verona his coloured work, chiefly owing to instructions received from Signor Alessandri, has been so brilliant and successful, that I would request the Guild's permission to raise his salary to £20 a month.

(IV.) To Signor Alessandri himself I have only paid £92. His drawings are well worth £150. I send him a cheque of £18 for a New Year's gift, and charge the Guild with 100 guineas for him. Anything more careful, conscientious, and in its manner beautiful, than all his work for us has been, cannot be found.

(V.) To Mr. Hackstoun I have paid £90 this year, well earned, but not more than earned, by pencil drawings in France.

(VI.) The following list of mixed drawings, bought from various artists or dealers, is headed by the beautiful Turner of an oak copse above a sandstone brook, which Mr. Sewening, of Duke Street, St. James's, discovered for me, and for which I paid him, for the Guild, fifty guineas, —he only asked £45, but well deserved the complimentary £7. It is the most beautiful water-colour of trees I ever saw of Turner's heroic (Hesperides and Python[1]) time, and

[1] [For "The Garden of the Hesperides" (1807), see Vol. XIII. p. 113; for "Apollo killing the Python" (1811), *ibid.*, p. 122.]

is placed in conditional permanence in the Schools at Oxford.[1]

		£	s.	d.
Nov. 10.	Mr. Sewening, oak copse by Turner . . .	52	10	0
April 24.	Fruit-piece, school study in oil	21	0	0
Aug. 20.	Mr. Goodwin, drawings at Siena, Assisi, and Norwich	20	0	0
Sept. 27.	Proofs of Rogers's *Italy* vignettes	15	0	0
Oct. 30.	Mr. Macdonald, drawings of opals	21	0	0
Nov. 25.	Mr. Macdonald, copies of Turner's Amboise and Pisa	25	4	0
Dec. 20.	Miss Jay, copy of Mr. Rooke's Brieg . . .	7	7	0
„ 31.	Mr. Ward, two copies of Turner's Indian ink sketch of the portico of Bernini (in National Gallery) .	25	4	0
		£187	5	0

11. To these accounts for minerals and drawings I have finally to add a total of £90, 9s. for editions of Walter Scott, Miss Edgeworth, and Viollet-le-Duc,[2] presented to various schools (the last to Oxford, for use in my own school there). And now, collecting the above items, I have—

	£	s.	d.
Minerals and shells	340	0	0
Mr. Rooke	190	0	0
Mr. Alessandri	105	0	0
Mr. Hackstoun	90	0	0
Mixed drawings	187	5	0
Books	90	9	0
	1002	14	0
To my credit from the Guild	574	13	0
Leaving due to me, Dec. 31, 1884	£428	1	0

[1] [Ruskin referred to this drawing in two of his latest Oxford lectures—"The Pleasures of Truth" (November 17, 1884) and "A Lecture on Landscape" (December 10, 1884)—for which see Vol. XXXIII. Subsequently, however, in consequence of doubts being expressed of its authenticity, the drawing was removed. Of the other drawings in this list, the fruit-piece is unknown to the editors. Mr. Albert Goodwin's drawings are neither at Oxford nor Sheffield. The proofs of Turner's vignettes for Rogers's *Italy* are at Sheffield (below, p. 253). Of Mr. Macdonald's drawings of opals, one is at Sheffield (below, p. 238); the other remained at Brantwood and is reproduced as the frontispiece to Vol. XXVI. (where it is erroneously ascribed to Ruskin). Mr. Macdonald's copies of "Amboise" and "Pisa" are Nos. 57 and 59 in the "Ruskin Cabinet" at Whitelands: see below, pp. 354, 355. Miss Jay's copy of Mr. Rooke's "Brieg" is not at Sheffield, but another copy by her is (below, p. 232). Mr. Ward's copies of the portico of Bernini have not been traced.]

[2] [The editions of Scott and Miss Edgeworth are not at Sheffield. For the Viollet-le-Duc at Oxford, see Vol. XXI. p. 301.]

12. I have not the slightest compunction in presenting these accounts to the Guild, feeling entirely confident of the educational value of every article of the things purchased; so that I may invite persons otherwise uninterested in us, or our plans, to subscribe separately and distinctly to our expenses in these directions. I find masters and mistresses of schools extremely grateful for the few books and minerals already sent; and the good work of the Guild in this kind may be limitless. It should be noticed, however, that while the property of the Guild can be registered at any permanent educational institutions, so as to be transferable from one to another, if it be thought expedient, at minor schools it must be considered as final gift. Thus I am just ordering some books to be sent to an extremely poor school in the Shetland Islands, where they must be roughly used, and lent out for winter reading; and the gift of them is final. Small drawings, coloured prints, and the like, I shall generally place under the care of the Art-for-Schools Society,[1] as the trouble of keeping register of them, in permanence, would be more than the present officers of the Guild could undertake.

13. I have said nothing on a subject which is yet of the deepest interest to myself, and of much more to many of our Companions than any of the matters above considered: the success of Mr. Albert Fleming in bringing back the old industry of the spinning-wheel to the homes of Westmoreland, greatly increasing their happiness, and effectively their means of support by the sale, already widely increasing, of the soundest and fairest linen fabrics that care can weave, or field-dew blanch.[2] But of this, and the collateral results obtained by Mr. Rydings in the manufacture of the woollen home-spun products of the Isle of Man, now under the direction of our recently appointed second Trustee, Mr. Thomson of Huddersfield,[3] I will speak

[1] [Of which Association Ruskin was President: see Vol. XXVII. p. lxviii.]
[2] [For particulars of this industry, see below, pp. 328–330; and for the mill at Laxey, in the Isle of Man, pp. 330–332.]
[3] [For whom, see below, p. 333.]

at length in a second report, which will be required after a month or two, to give account of the progress of the Museum subscription, and I trust of the building itself;[1] so that these assured subjects of congratulation to our members may not be confused with the more questionable matters of business which I have had now to bring before them.

14. I subjoin Mr. Baker's report, as Trustee, for the year 1883, which has been too long in my hands, and a list of the members of the Guild whose names are written in my own register, up to the 31st December, 1884.

J. RUSKIN.

BRANTWOOD, *1st January* 1885.

[1] [No such report, however, was issued. The proposed building was not proceeded with: see the Introduction, p. xlviii.]

ST. GEORGE'S GUILD

TRUSTEE'S REPORT FOR 1883

YOUR surviving Trustee has to report that during the year 1883 the Guild was deprived, by sudden death, of the services of his co-trustee, Mr. John Henry Chamberlain, who had taken a warm interest in the Guild of St. George from its commencement. This loss has been most severely felt by his colleague, who was accustomed on all occasions to look to him for advice and assistance on the various business matters connected with their trust. Mr. Chamberlain had the deepest feeling of regard for the Master, and was anxious to help in carrying out the objects of the Guild, and by his example and teaching was always exemplifying his faith in the principles laid down by its founder. It is understood that Mr. Thomson of Huddersfield has been asked and has consented to act as Trustee in Mr. Chamberlain's place, and that at the first meeting of the Guild the members will be asked to appoint him to that office.

Another devoted member of the Guild, Miss Bennett of Birkenhead, was removed by death in the early part of last year.[1] She had expressed a wish that any property she died possessed of should become the property of the Guild. This wish has been most honourably complied with by her father, Mr. R. Bennett, who in May last placed the sum of £2569, 8s. 1d.* to the Guild's credit. The Trustees, in acknowledging the receipt of this handsome legacy from his daughter, took care to express on behalf of the Guild their sense of Mr. Bennett's great kindness in carrying out his daughter's wishes, and informed him that they looked upon the amount as a gift from him as well as a bequest from his daughter.

The house attached to the Museum at Sheffield having always been inconveniently small for the accommodation of the curator's family, some enlargement has been made which has added much to their comfort. Some further additions have been also made to the Museum for housing such of the objects of art as could not be stored away in the old part of the Museum.

There is but little change to report in the other properties of the Guild, except that Mr. Guy having left the cottage and garden at Claughton towards the end of 1882, the whole has been let to Mr. Cox at a rental of £4 per annum.

GEORGE BAKER.

* The sum received from Mr. R. Bennett was £2000 consols and £569, 8s. 1d. cash.

[1] [Compare *Fors Clavigera*, Letter 93, § 11 (Vol. XXIX. p. 476).]

MEMBERS OF THE GUILD

1884

* ADA HARTNELL.
ALBERT FLEMING.
ALICE KNIGHT.
ALICE STRONACH.
* ANNIE SOMERSCALES.
* BLANCHE ATKINSON.
CONSTANCE OLDHAM.
DAVID CAMPBELL.
* DORA LEES.
DORA THOMAS.
EDITH HOPE SCOTT.
EDITH IRVINE.
* EGBERT BYDINGS.
* ELIZABETH BARNARD.
EMILIE SISSISON.
EMILY BROADBENT.
EMILY HARVEY.
ERNEST MILLER.
* FANNY TALBOT.
FERDINAND BLADON.
* FRANCES COLENSO.
FREDERICK LEACH.
* GEORGE ALLEN.
GEORGE BAKER.
GEORGE CONYNGHAM.
GEORGE NEWLANDS.
GRACE ALLEN.
HARDWICKE RAWNSLEY (REVD.).
HELEN ORMEROD.
* HENRIETTA CAREY.
* HENRY LARKIN.
HENRY LUXMORE.
HENRY WARD.
HUGH HOLMES GORE.
JAMES GILL.
JAMES WALKER.
JOHN BARNETT.
* JOHN FOWLER.
JOHN KENWORTHY.
* JOHN MORGAN.
* JULIA FIRTH.
KATHLEEN MARY GILL.
LILY RAWLINSON.
MARGARET COX.
MARY CULLEN.
MARY WILSON.
MAUD BATEMAN.
* REBECCA ROBERTS.
* ROBERT SOMERVELL.
SARAH THOMAS.
* SILVANUS WILKINS.
SAMUEL TIMMINS.
* SUSAN BEEVER.
SUSANNA MILLER.
WILLIAM MONK (REVD.).
* WILLIAM SHARMAN.
* WILLIAM SMITHERS.

The names marked with a star were on the original roll of the Guild when it consisted of only thirty-two Members and the Master.[1]

[1] [In a copy of this Report, in Mr. Wedderburn's possession, Ruskin wrote in the following additional names: Alfred Waldo Brown, Emmeline Miller, Fanny A. Paice, Harold Edward Hobbs, James Henry Sellars, Richard Free, Ridley Prentice, Thomas Sarley, and Walter H. Crossley. He also struck out Maud Bateman.]

ST. GEORGE'S GUILD

Museum Building Fund

FORM TO BE FILLED UP BY ANY ONE DESIROUS OF CONTRIBUTING TO THE FUNDS OF THE ABOVE

I, the undersigned, am desirous of contributing to the fund for building a new Museum, as referred to on page 10 *of the Master's Report for* 1884, *and herewith enclose the sum of £ s. d.*

*Signed*_____

*Address*_____

_____

*Date*_____

Please to forward this form when filled up to the Staffordshire Joint Stock Bank, Birmingham; to Mr. George Baker, *Beaucastle, Bewdley; or to* Mr. George Thomson, *Woodhouse Hill, Huddersfield.*

MEETING OF THE GUILD AT OXFORD

December 4, 1884[1]

At a meeting of the Guild, held at the Randolph Hotel, Oxford, after the formal business had been transacted, Mr. Ruskin addressed the members:—

He explained that the accounts[2] which had been submitted to the meeting were not complete or satisfactory to him, without the statement which he had intended should accompany them, and which would give explanations of the several purchases made for the Guild, and particulars which would interest the members; this statement, which was already partly in print,[3] he hoped soon to complete, but his health and the demands upon his time in Oxford had obliged him to delay it for a while.

[1] [This is the meeting referred to at the beginning of Ruskin's Report (above, p. 69). The account of the meeting is here reprinted from the *Pall Mall Gazette* of December 5, 1884.]

[2] [The accounts of 1881–1883: see below, pp. 141–147.]

[3] [The report, dated January 1, 1885, pp. 67–86.]

The funds of the Guild were, he said, to be applied to the purchase and preservation of land, books, pictures, sculpture, and objects of art, and natural history for the education of the people in the fear of God and love of man. He could say little about the land; the Guild possessed several plots and cottages, all of which were being put to right uses under the guidance of the trustees and one of the Guildswomen; but he must confess that this was a subject on which he had met with much disappointment. He had hoped at one time that some of his rich friends, perhaps even some Duke or other large landowner, would have given him enough land to have enabled him to show how, upon the principles of the Guild, land should be managed; but this had not been so, and for the present he desired to refrain from further taking up the subject for several reasons, one of which was that just now there were several movements with respect to land, which had not in view those objects at which the Guild must aim. As to the books, pictures, and minerals which had been given to or purchased by the Guild, he could assure the members that the Guild possessed in them much valuable property, some of which he regarded as quite priceless. As this property was for purposes of education, it must not be shut up in one large museum, but must be lent, or at least some of it, to different institutions where it would be of the greatest use. At the present time some part of it was at Sheffield, other at Oxford, other at Whitelands College, and other places. There were six separate collections of minerals now out on loan, and he was constantly receiving applications for such loans. Several persons were also engaged under his directions and at the cost of the Guild in making drawings in Italy and elsewhere, and their work was most valuable.

Referring to the mention of the profits which would arise from the publication now in progress of Miss Alexander's *Songs of Tuscany*, he explained that the work had been purchased with the Guild's funds, and was entirely the property of the Guild, and he believed the publication of it would do much good throughout England and America; but the members must understand that the Guild was not a trading association, and must not look to making money by such a publication, and he had always had it in his mind that whatever profits there should be from the *Songs of Tuscany* should go to Miss Alexander for the poor of Tuscany. Miss Alexander's drawings led him to refer to the subject of the peasant's dress throughout Europe, and the great moral influence which the rich and modest dress of women in all positions of life exercised on all men and all women. The first requirement for such dress was a durable material.

Mr. Ruskin then went on to speak of a museum for the Guild. He gave several reasons why there could not be a large one, but there would be a small one, and it would be built on the Guild's land at Bewdley, which had been given them by their excellent trustee, Mr. Baker, and where there was a spot which satisfied the conditions he had laid down. The museum, he had determined, should be built of marble: specimens of marble had already been obtained from the island of Paros, and he had selected a specimen of the most beautiful marble which he believed the world produced. The architect, Mr. Robson, was present with the plans, which Mr. Ruskin said satisfied him in all points except the roof, which he and Mr. Robson must further consider. The building must, before all

things be convenient, and adapted to the purpose for which it is built, and it must be begun at once.

The Master urged upon the members that the education aimed at by the Guild was particularly necessary in these days, when it was the fashion for every young man to produce a mushroom book and fancy himself a Shakespeare or a Locke. He did not wish the Guild to be a separate society, whatever he might have wished at one time, and they would find that there was not a single object of the Guild which had not been aimed at by good men since the world began. Their apparent success might seem slow to them, but it was contrary to the laws of Nature that any good work done with good intention should fail, but the time when it should bear fruit was appointed by their Father in Heaven.

6

THE GUILD OF ST. GEORGE

MASTER'S REPORT

(1885)

[*Bibliographical Note.*—The title-page of this pamphlet reads "Master's Report." On the front of the cover were the words "The Guild of St. George. | Master's Report. | 1885."

Octavo, pp. ii. + 8. Following p. 8 is a perforated detachable leaf containing a form to be filled up by subscribers to the St. George's Museum Building Fund (see here, p. 99). The headlines are on the left-hand pages "The Guild of St. George"; on the right, "Master's Report."

Issued in buff-coloured wrappers. The pamphlet was distributed privately. 2000 copies.

The numbering of the paragraphs is introduced in the present edition for convenience of reference.]

THE GUILD OF ST. GEORGE

MASTER'S REPORT

JANUARY 1886

1. THE notices which I see in the leading journals of efforts now making for the establishment of Industrial villages,[1] induce me to place before the members of the St. George's Guild, in my report for the past year, the reasons for their association in a form which may usefully be commended to the attention of the general public.

The St. George's Guild was instituted with a view of showing, in practice, the rational organization of country life, independent of that of cities.

All the efforts, whether of the Government or the landed proprietors of England, for the help or instruction of our rural population, have been made under two false suppositions: the first that country life was henceforward to be subordinate to that of towns, the second that the landlord was, for a great part of the year, to live in the town, and thence to direct the management of his estate. Whatever may be the destiny of London, Paris, or Rome in the future, I have always taught that the problem of right organization of country life was wholly independent of them;[2] and that the interests of the rural population, now thought by the extension of parliamentary suffrage[3]

[1] [Notices of the work of the "Society for Promoting Industrial Villages."]

[2] [See, however, for another aspect of the matter, the Preface (§ 3) to Xenophon's *Economist* (Vol. XXXI.).]

[3] [The extension of the franchise to householders in the counties had been passed in 1884.]

to be placed in their own keeping, had always been so, and to the same degree, if they had only known it.

Throughout my writings on social questions I have pointed to the former life of the Swiss (represented with photographic truth by Jeremias Gotthelf[1]), and to the still existing life of the Norwegians and Tyrolese,—perfectly well known to every thoughtful and kind-hearted traveller in their respective countries,—as examples, nearly perfect, of social order independent of cities:—but with Carlyle I have taught also that in the English, French, and Italian natures there was superadded to the elements of the German and Norwegian mind a spirit of reverence for their leaders in worldly things, and for their monitors in spiritual things, which were their greatest strength and greatest happiness, in the forfeiture of which, by their nobles, had passed away their own honour, and on the loss of which, by the people, had followed inevitably the degradation of their characters, the destruction of their arts, and the ruin of their fortunes.

2. The object principally and finally in my mind in founding the Guild, was the restoration, to such extent as might be possible to those who understood me, of this feeling of loyalty to the Land-possessor in the peasantry on his estate, and of duty, in the Lord, to the peasantry with whose lives and education he was entrusted. The feeling of a Scottish clansman to his chief, or of an old Saxon servant to his Lord, cannot be regained now, unless under the discipline of war; but even at this day, an English hereditary owner of land, or any man who, coming into possession of land, would therefore set himself to bring up upon it the greatest number possible of grateful tenants, would find instantly that the old feelings of gratitude and devotion are still in the heart of the people, and, to be manifested, need only to be deserved.

[1] [See *Fors Clavigera*, Letters 30, 61, 62 (Vol. XXVII. p. 545, Vol. XXVIII. pp. 492, 518), and Ruskin's Preface to *Ulric* (Vol. XXXII.).]

8. I thought when, following Carlyle's grander exhortation to the English landholders in *Past and Present*,[1] I put these thoughts with reiterated and varied emphasis forward in connection with a definite scheme of action, at a time when for want of any care or teaching from their landlords, the peasantry were far and wide allowing themselves to be betrayed into Socialism, that at least a few wise and kindly-hearted Englishmen would have come forward to help me, and that in a year or two enough would have understood the design to justify me in the anticipations which at that time, having had no experience of the selfishness of my countrymen, I allowed to colour with too great aspect of romance the earlier numbers of *Fors Clavigera*. That during the fifteen years which have now elapsed since it was begun, only two people of means—both my personal friends, Mrs. Talbot and Mr. Baker—should have come forward to help me,[2] is, as I have said in the last issue of *Fors*,[3] I well know in great part my own fault; but also amazing to me beyond anything I have read in history in its proof of the hard-heartedness incident to the pursuit of wealth. Friends I have, whose affection I doubt not,—many; readers, becoming friends without profession, more. A week rarely passes without my hearing of, or receiving a letter from, some one who wishes to thank me for making their lives happier, and in most cases also, more useful. In any appeal to this direct regard for me I have found answer justifying my thoughts of them. They subscribed a thousand pounds to give me a Turner after my first illness,[4] and with four hundred more paid the law costs of my defence against action for libel.[5] I am grateful to them, but would very willingly have gone without the

[1] [For a note on *Fors Clavigera* as a resumption of Carlyle's work, see Vol. XXVII. p. xlv.]
[2] [With gifts of land—at Barmouth and Bewdley respectively: see above, p. xxvi.]
[3] [Letter 96, § 5 (Vol. XXIX. p. 527).]
[4] [In 1878: see Vol. XIII. p. 487.]
[5] [See Vol. XXIX. pp. xxiv., xxv.]

Splügen, and paid my own law costs, if only they would have helped me in the great public work which I have given certainly the most intense labour of my life to promote. Whereas, one and all, their holding back has shown either that they think me a fool in such matters—or that they were apprehensive of any action which might in the least degree give insight into the corruption of our modern system of accumulating wealth.

4. More strangely still, they have held back from me in my endeavours to make useful to the British public the especial talents which that public credits me with. It is admitted that I know good pictures from bad, and that my explanations of them are interesting. It is admitted that I know good architecture from bad, and that my own drawings of it, and those executed under my directions by my pupils, are authoritative in their record of the beauty of buildings which are every hour being destroyed. I offered to arrange a museum,[1]—and if the means were given me, a series of museums,—for the English people, in which, whether by cast, photograph, or skilled drawing, they should be shown examples of all the most beautiful art of the Christian world. I did enough to show what I meant, and to make its usefulness manifest. I may boldly say that every visitor, of whatever class, to the little Walkley Museum, taking any real interest in art, has acknowledged the interest and value even of the things collected in its single room. And yet year after year passes and not a single reader or friend has thought it the least incumbent on them to help me to do more; and from the whole continent of America, which pirates all my books, and disgraces me by base copies of the plates of them, I have never had a sixpence sent to help me in anything I wanted to do.

5. Now, I will not stand this any more. To young people needing advice, and willing to take it, I remain as

[1] [See above, pp. xlvi. *seq.*]

accessible as ever—though it may often be impossible for me, in mere want of strength and time, to reply to their letters; but to the numbers of people who write to express their gratitude to me, I have only this one general word,—send your gratitude in the form of pence, or do not trouble me with it; and to my personal friends, that it seems to me high time their affection should take that form also, as it is the only one by which they can also prove their respect.

The educational and archæological purposes for which I thus instantly want money are only a collateral branch of the work of the St. George's Guild, which is essentially the buying and governing of land for permanent national property; but while I remain its Master, I mean to direct all its resources to the branch of its work which none deny my capacity of directing rightly.

Finding, as I have already more than once stated,[1] the original condition of Companionship, subscription of the tenth of income, entirely prohibitory of all help from rich people, I accept for members now any one who will consent to our laws, and subscribe five pounds a year and upwards.

Persons desirous of becoming members of the Guild must write to the Master, giving their ages, professions, average annual income, and probable future manner of life.

6. I have no progress to give account of last year in any direction of our main work; no new land has been bought nor given us; and the funds in hand do not admit of our undertaking more than absolutely needful reparations and outhouse enlargements of the Walkley Museum. The circumstances which have led to the abandonment of my purpose of building a larger museum at Sheffield are briefly that I found the offers of assistance in such project made me by the gentlemen of Sheffield depended on my making over to Sheffield the entire collection in the

[1] [See above, p. 47.]

Museum.[1] In other words, Sheffield offered, if we would give them our jewels, to make themselves a case for them. This I absolutely and finally declined to do. The Guild parts with none of its property anywhere. I offered to guarantee the stay of the collection in Sheffield during my own lifetime; but I neither wished, nor had the right, to limit the action of succeeding Masters, Under these conditions, I propose to leave the Museum at Walkley, as it stands; and will have its catalogue finished, God willing, this year, 1886.[2]

7. For the bulk of the Guild's property in objects for exhibition, I intend a better place. There are now in my hands at Brantwood, or lent to various schools, upwards of two thousand pounds' worth of drawings executed for the Guild by Mr. Murray, Mr. Alessandri, Mr. Collingwood, Mr. Rooke, and Mr. Randal; and at Oxford half as many more[3]—capable now of being arranged in a permanently instructive gallery. I have no time nor strength of life now to lose in attempts at ornamental architecture; and am going, therefore, to build a perfectly plain gallery, comfortably and safely warm and dry, in the pure air of Bewdley, where these drawings may at once be placed and described, and from which those of minor value may be lent for the use of schools. We are at present, however, at the end of our disposable funds, having enough in hand only to pay our current expenses at Walkley; and I have been obliged, to my great sorrow, to check for a time the beautiful work of Mr. Alessandri and Mr. Rooke. So it is for the British public to say whether they and I are to be of any further use to them or not. The complete catalogue of the Guild's property shall be prepared and issued[4] as soon

[1] [See above, pp. xlvii.–xlviii.; and below, p. 318.]

[2] [This intention was unfortunately never fulfilled (except partly in the case of the minerals): see above, p. liii.]

[3] [Most of the drawings here referred to are now in the Sheffield Museum: see the Index at the end of this volume, under the names of the several artists. Many other drawings, here in Ruskin's mind as intended for the Guild, were placed in the Ruskin Drawing School at Oxford: see the Index in Vol. XXI., under the same names.]

[4] [This, however, was not done; compare again, above, p. liii.]

as my now sorrowfully diminished power of daily work permits,—and if I receive no better help than hitherto, I shall place the drawings simply at the disposition of the trustees, and withdraw myself from further toil or concern in the matter. The kindly and honest trade in homespun work—for full account of which I may happily and thankfully refer the reader to the article in the *Pall Mall Gazette* of Monday, 8th February[1]—is, I hope, already in charge of Mr. Fleming and Mr. Thomson, likely to prosper without care of mine: but I have nothing more closely at heart, nor can any of my friends oblige me more than by their support of it.

ST. GEORGE'S GUILD

Museum Building Fund

FORM TO BE FILLED UP BY ANY ONE DESIROUS OF CONTRIBUTING TO THE FUNDS OF THE ABOVE

I, the undersigned, am desirous of contributing to the fund for building a new Museum, as referred to on page 10 *of the Master's Report for* 1884, *and herewith enclose the sum of £ s. d.*

*Signed*_____

*Address*_____

_____

*Date*_____

Please to forward this form when filled up to the Staffordshire Joint Stock Bank, Birmingham; to Mr. George Baker, *Beaucastle, Bewdley; or to* Mr. George Thomson, *Woodhouse Hill, Huddersfield.*

[1] [The article in question, entitled "St. George's Cloth," written by E. T. Cook, is reprinted below, in Appendix III. (pp. 330–332).]

7

ACCOUNTS OF ST. GEORGE'S GUILD

1871–1882

(1884)

[*Bibliographical Note.*—This is a "Financial History" printed in March 1884.

Octavo, pp. x.+48, issued in plain buff-coloured paper wrappers. There is no title-page.

The pamphlet is in three sections:—

(1) An analysis of accounts rendered in 1879. On p. i. is the drop-title (see here p. 103); Ruskin's notes on the Accounts occupy pp. i.–x.

(2) Accounts. Page 1 follows p. x., with the title "St. George's Guild Accounts." Then follow, on pp. 2–19 and 21, the accounts which had been rendered and printed in 1879 (see above, p. 14). On p. 20 are other accounts of 1879, which were not included in those rendered in that year. On pp. 22–36 are later accounts (up to the end of 1882).

(3) On p. 37 is the drop-title, "Financial History | of | St. George's Guild," and the History occupies pp. 37–48.

The paragraphs are here numbered for convenience of reference.

The references to pages in the original pamphlet have been left as Ruskin wrote them, and explanatory references to the present edition are given in footnotes (see, especially, p. 104 *n.*).]

ACCOUNTS OF ST. GEORGE'S GUILD

RENDERED 1ST MARCH 1884

(Printed for the Members of the Guild)

(I find the following fourteen pages of analysis of accounts rendered in 1879 have never been printed. Perhaps some of the members of the Guild may like to look over this my first serious effort at book-keeping. It was broken off by illness or other business, and I now take matters up again at p. xiv.[1])

1. I HAD always hoped to get the accounts of the Guild cleared for it without any trouble of my own; and that, simply transmitting to the printer our banker's and accountant's statements, I might be able with a summary glance at them to inform the outside world, according to promise, of our annual prosperities and adversities. Following out this placid system too fondly,—with thrice repeated interruptions[2] besides of absolute inability to use my brains for anything that gave them the least trouble,—I found, on my first resolute taking up these matters myself, the various printed statements with which I had to deal collected in a close pamphlet of twenty pages (nominally twenty-one, but the printers absurdly count their title-page) which I think it well to publish precisely in the form I find it[3]—being picturesquely typical of the state of things which I suppose directors who don't direct arrive at in accounts on a larger scale.

[1] [Ruskin must have referred to the pages of his manuscript, and omitted to correct in revise, as the printed pages were pp. i.–x. (here pp. 103–110), not pp. i.–xiv. In the present edition, the resumption of "matters" (*i.e.*, further analysis of accounts) begins at p. 131; it was at p. 37, not p. xiv., of the pamphlet.]

[2] [In 1878, 1881, and 1882.]

[3] [Here, pp. 111–123.]

2. I took the initial step of analysis by indexing the contents of our twenty pages[1] as follows:—

Article A, pages 2 to 7 inclusive. The accounts of the Walkley Museum for eighteen months, from June 30th, 1877, to December 31st, 1878.

Article B, page 8. An outlying fragment of accounts from the farm at Totley, ending August 31st, 1878.

Article C, page 9. Accounts of land at Bewdley to the end of 1877.

Article D, pages 10, 11. My own accounts with the Guild during the eighteen months covered by the Article A; namely, 1st July 1877 to 31st December 1878.

Article E, pages 12, 13. The Union Bank's account with the Guild for the same period.

Article F, pages 14, 15. The cash statements of the Guild for the same period.

Article G, page 16. Mr. Rydings' account with the Guild for the last half of 1878.

Article H, page 17. The Museum "Balance Sheet" (I do not see how differing from "Account," as on pages 2–7?[2]) for the first half of 1879.

Article I, pages 18, 19. Mr. Rydings' subscription list for twelve months out of the above eighteen; namely, June 1877 to June 1878.

Article K, page 20. Mr. Rydings' account with the Guild for the first half of 1879.

Article L, page 20. The Union Bank's accounts with St. George's Guild for the first half of 1879. (The transactions recorded during the whole of this period consist, I observe, in the postage of a pass-book, which occasions a deficit in the balance of the Guild to the amount of threepence sterling.)

Article M, page 21. Subscriptions through myself to Mr. Allen in 1878.

3. Now, our accounts, for all practical ends, ought merely to consist—and shall in future consist—of the subscription list and other sources of income, the investments and expenditures authorised by the Master, and the balance at the bank.[3] To this simplicity I propose now to reduce our outstanding records; but, as I do so, will first bring each into such form as I should like it in future

[1] [Here, pp. 113–123. The references to pagination in this and the next six pages have not been altered; the black figures in brackets—(1) to (21)—now added to the accounts (pp. 113–123) enabling the reader to identify the original pages.]

[2] [The query is Ruskin's. The account "H" (here, p. 121) refers of course to a later half-year. Ruskin only means that the "Balance Sheet" is drawn up in the same way as the earlier statements which are called "Accounts."]

[3] [See the accounts for 1881–1884; below, pp. 143–152.]

to take before it is sent up to me,—with any elucidatory comments which may tend to the better satisfaction of the members of the Guild,—and, as it has chanced that the accounts for the Sheffield Museum first present themselves, will throw those into classified statement before going farther.

4. I take first, pages 2, 3, the Museum accounts for the last half of 1877. We had, it appears, in hand when last accounts broke off, £35, 3s. 7d., and I sent by cheques during the half-year, £150, giving total Museum income for the half-year, £185, 3s. 7d. I arrange the outlay during this half-year under the following lettered heads for future reference:—

HEADS OF OUTLAY FOR WALKLEY MUSEUM DURING LAST HALF OF 1877

	£	s.	d.	£	s.	d.
A. Curator's Salary				50	0	0
B. Museum—Cases and Fittings				47	11	6
C. House:—						
Joinery	7	8	6			
Carpentry	0	6	6			
Masonry	4	12	9			
Ironwork	2	18	9			
Heating	9	13	0			
Lighting	8	13	5			
Water rate	0	11	3			
				34	4	2
D. Garden:—						
Plants bought	8	11	3			
Lawn-mowing	2	19	0			
Seats	3	12	9			
				15	3	7
E. Printing and Photography				2	15	6
F. Carriage and Postage				4	0	0
G. Petty				2	10	2
H. Poor Rate				0	15	2
I. Student				3	3	0
				160	3	1
Balance in hand, December 31st, 1877				25	0	6
				£185	3	7

Of these several heads of outlay it will be seen that A is constant (or may increase, but not diminish); B, temporarily large; C, temporarily large. The rest (except the rates) temporarily small. The expenses D will expand as we develop the garden; while E, I hope, will be a steadily important item, as the explanatory catalogues are furnished.

5. I next take up pages 4 and 5 of our pamphlet, on which I find what *I* call the "Income" side (in the pamphlet called "Debtor" at p. 2, and "Creditor" at p. 4), complicated by the announcement of the increase of our revenues to the amount of one shilling annually, by the rent of a water-pipe. It seems to me this article of income ought to be simply deducted from our disbursements for water supply on what *I* call the "outlay" side, which I set down therefrom at 18s. 11d., instead of 14s. 11d., and all the phenomena on the income side are then expressible in the following simple terms:—

	£	s.	d.
In hand	25	0	6
Paid in cheques by the Master	75	0	0
	£100	0	6

On what I call the "outlay" side, I take the following items under the single head C:—

	£	s.	d.
Insurance	1	7	0
Lighting	0	12	8
Heating	1	1	8
Water supply	0	13	11
Repairs	0	12	5
District and Land Tax	1	16	8
	£6	3	11

And the half-year's outlay then falls into the following clear routine of form, to which I subjoin at once our pages 7 and 17 of pamphlet similarly abstracted:—

OUTLAY FOR WALKLEY MUSEUM DURING FIRST HALF OF 1878
(P. 5 OF PAMPHLET)

	£	s.	d.
A	50	0	0
B	0	11	6
C	6	3	11
D	9	0	0
E	1	12	6
F	1	17	9
G	2	2	1
H	0	15	2
I	8	5	0
	80	7	5
Balance in hand, June 30th, 1878	19	13	1
	£100	0	6

OUTLAY FOR WALKLEY MUSEUM DURING THE LAST HALF OF 1878
(P. 7 OF PAMPHLET)

	£	s.	d.
A	50	0	0
B	42	16	0
C	3	6	0
D	22	4	4
E	2	3	6
F	0	17	2
G	2	6	1
H	0	16	0
	124	9	11
Balance in hand, December 31, 1878	8	3	2
	£132	13	1

	£	s.	d.
Balance	19	13	1
By cheques	113	0	0
	£132	13	1

OUTLAY FOR WALKLEY MUSEUM DURING THE FIRST HALF OF 1879
(P. 17 OF PAMPHLET)

	£	s.	d.
A	50	0	0
B	9	8	10
C	48	19	8
E	5	7	9
F	3	17	6
H (Poor Rate and Land Tax)	2	2	8
	119	16	5
Balance in hand, June 30th, 1879	13	6	9
	£133	3	2

	£	s.	d.
Balance	8	3	2
Cheques	125	0	0
	£133	3	2

6. We have thus before us the total Museum outlay for the two years from June 30th, 1877, to June 30th, 1879, being in half-years:—

£	s.	d.
160	3	1
80	7	5
124	9	11
119	16	5
£484	16	10

of which £200 is the Curator's salary, and the odd £84 may be securely taken to represent expenses in fittings which will not occur again, so that we might fairly take the current cost of the buildings and garden as at present in use at £100 a year. But I hope to enlarge the usefulness greatly, and the cost must increase necessarily, though in less relative proportion, as time goes on. This outlay, it will be seen on pages 2, 4, 6, and 17, was provided for by me in cheques of various amounts at different times,

amounting altogether to £468, and the sum of statements on income for the two years will be:—

	£	s.	d.
Balance in hand, June 30th, 1877	35	3	7
Paid by the Master	463	0	0
	498	3	7
Two years' total outlay	484	16	10
Balance in hand, June 30, 1879	£13	6	9

7. Among the various payments made by me between 1877 and 1879, the cheques furnishing this £468 will be found registered as follows:—

	£	s.	d.
1. September 3, 1877	50	0	0
2. October 29, 1877	50	0	0
3. December 24, 1877	50	0	0
4. April 4, 1878	25	0	0
5. June 11, 1878	50	0	0
6. August 23, 1878	50	0	0
7. October 22, 1878	43	0	0
8. November 25, 1878	20	0	0
9. January 23, 1879	25	0	0
10. March 7, 1879	25	0	0
11. April 14, 1879	25	0	0
12. May 4, 1879	50	0	0
	£468	0	0

8. This list of cheques I now continue from page 8, with those sent to Totley, and, page 9, to Bewdley:—

	£	s.	d.
13. February 4, 1878	10	0	0
14. July 4, 1878	25	0	0
15. May 5, 1877	100	0	0

and congratulating the Guild on the sales of pony and eggs effected during this period, will for the moment pass by these records of our agricultural successes to the more arduous analysis of pages 10 and 11. These represent, on

one side—called here more properly the debtor's—the payments made to me by the Trustees, the collectors for the Guild, and various individual subscribers; and, on the other, the miscellaneous payments made by me for the Guild during the year and a half from June 30th, 1877, to December 31st, 1878. (Observe, in passing, that in my own accounts I shall always use June 30th only as the expression of the Midsummer, and not June 30th and July 1st, to end or begin the half-year.)

9. I spare the reader five pages of analysis with which my accountant labours in 1879 came to a close, having got no farther than the columns at pages 10 and 11, for 1878 and 1879.[1] On the 29th of March in the present year I found myself gazing with admiration at another sixteen pages[2] of figures, drawn up from such material as our Trustees and I could furnish him with, by our authorised Treasurer, Mr. Rydings, which, with the ten pages[3] apparently insoluble by my former efforts in 1879, form now a body of twenty-six pages,[4] showing, here, how the two branches of the Union and the Staffordshire Bank, are, or were, in account with the Guild; there, how the Guild, represented by its Trustees, is, or was, in account with the two branches of the Union, and the Staffordshire Bank; farther, how Mr. Rydings and Mr. Ruskin are in account with the Guild, and how the Guild is in account with itself and them,—the whole presenting, to my poor thinking, a most curious and ever-memorable example of the methods of modern business. With mere correction of press errors, I leave it in the form I find it, and proceed, *de novo*, at p. 87,[5] in my own way from the beginning, in the second part of this not, I hope, unentertaining history of the Don Quixote of Denmark Hill.

[1] [An error for "1877 and 1878" (see here, pp. 116, 117).]
[2] ["Fifteen," not "sixteen"; pp. 22–36 of the original pamphlet (here, pp. 124–130).]
[3] [Namely, pp. 12–21 of the original pamphlet (here, pp. 118–123).]
[4] [Really, twenty-five; pp. 12–36 of the original pamphlet (here, pp. 118–130).]
[5] [Here, p. 131.]

ST. GEORGE'S GUILD ACCOUNTS

[1877–1882]

[*Bibliographical Note.*—These accounts (pp. 113–130), though included in the pamphlet above described (see p. 102), had, for the most part, previously been issued separately (see pp. 14 and 123 *n.*).]

ACCOUNTS: 1877–1879

(A)

SHEFFIELD MUSEUM ACCOUNT, FROM JULY 1 TO DECEMBER 31, 1877

Dr. (2) (3) *Cr.*

1877.		£	s.	d.
July 1.	To Cash in hand	35	3	7
Sept. 3.	,, J. Ruskin (cheque)	50	0	0
,, 29.	,, ,, ,,	50	0	0
,, 24.	,, ,, ,,	50	0	0
		£185	3	7

1877.		£	s.	d.	£	s.	d.
	Current Expenses.						
July 3.	By Curator's salary	25	0	0			
Aug. 7.	,, Water Rate	0	5	7			
Sept. 8.	,, T. Rodgers (printing)	0	10	6			
,, 13.	,, Gas	1	15	3			
Oct. 1.	,, Curator's salary	25	0	0			
Nov. 1.	,, Gas	0	13	10			
,, 7.	,, Water Rate	0	5	8			
,, 17.	,, H. Ecroyd & Co. (oil for lighting)	3	13	9			
Dec. 15.	,, Poor Rate	0	15	2			
					57	19	9
	Building and Grounds.						
July 7.	By E. Richardson (planting trees)	0	10	0			
,, 10.	,, J. Tunnard (carpentry)	0	6	6			
Aug. 16.	,, A. Matthews (trees)	5	0	0			
,, ,,	,, Fisher and Holmes (ditto)	3	1	0			
Sept. 26.	,, S. P. Hall (landmower)	2	19	10			
,, 27.	,, H. Ecroyd and Co. (lamps)	2	10	7			
,, ,,	,, Hydes and Wigfull (garden seats)	3	12	9			
Nov. 3.	,, W. Webster (mason's work)	2	17	9			
Dec. 15.	,, Ditto ditto	1	15	0			
,, 24.	,, S. Rowland (ironwork)	2	18	9			
,, ,,	,, R. Long (joinery)	7	8	6			
,, ,,	,, J. Swift (heating apparatus	9	13	0			
					42	13	8
	Cases and Fittings.						
July 19.	By W. B. Chaloner	4	5	0			
Sept. 7.	,, Smithson and Dale	25	9	6			
,, 8.	,, Dixon (silk)	0	11	0			
Oct. 31.	,, A. Hayball	10	11	1			
,, 31.	,, S. Bower	5	6	11			
Nov. 16.	,, Priest and Ashmore	1	8	0			
					47	11	6
	Casual.						
Oct. 10.	By Tully and Co. (photography)	2	5	0			
,, ,,	,, B. Creswick (to a student)	3	3	0			
,, ,,	,, Carriage of goods and postage	4	0	0			
,, ,,	,, Petty expenses	2	10	2			
					11	18	2
,, ,,	,, Cash in hand				25	0	6
					£185	3	7

(A)

SHEFFIELD MUSEUM. STATEMENT OF RECEIPTS AND EXPENDITURE FOR THE HALF-YEAR ENDING JUNE 30, 1878

Cr. (4)

1878.		£	s.	d.
Jan. 1.	Cash in hand	25	0	6
,, 2.	Mrs. H. Grant (rent of water-pipe)	0	1	0
Apr. 4.	J. Ruskin (per cheque)	25	0	0
June 11.	,, ,, ,,	50	0	0
		£100	1	6

(5) *Dr.*

	£	s.	d.	£	s.	d.
Current Expenses.						
Curator's salary, Jan. 1 to June 30	50	0	0			
Fire Insurance	1	7	0			
Poor Rates	0	15	2			
District Rate	1	11	7			
Land Tax	0	4	8			
Water	0	14	11			
Gas	0	12	8			
Coke[1]	1	1	8			
Printing[2]	1	12	6			
				58	0	2
Building.						
Fittings[3]				0	11	0
Grounds.						
Mason's work[4]	2	19	0			
Clearing land[5]	5	0	0			
Grass-seed and grass-cutting	1	1	0			
				9	0	0
Casual.						
Carriage and postage	1	17	9			
Petty expenses	2	2	1			
Repairing roof (after storm)	0	12	5			
				4	12	3
Enlarged model of feather (in steel)				3	0	0
Christmas gift to six working women[6]				5	5	0
				80	8	5
Cash in hand, June 30, 1878				19	13	1
				£100	1	6

[1] For heating apparatus.
[2] Mainly type-setting relating to pictures in Museum.
[3] Ventilator. Silk lining for drawer.
[4] Walling in additional ground.
[5] Getting out stone for walls, and clearing and digging additional ground.
[6] Six women's dresses and one child's dress in blue cloth.

(A)

SHEFFIELD MUSEUM ACCOUNT, FOR THE HALF-YEAR ENDING DECEMBER 31, 1878

Dr. (6) (7) *Cr.*

1878.		£ s. d.
July 4.	To Cash in hand	19 13 1
Aug. 23.	,, J. Ruskin (cheque)	50 0 0
Oct. 22.	,, Ditto ditto	43 0 0
Nov. 25.	,, Ditto ditto	20 0 0
		£132 13 1

	£ s. d.	£ s. d.
Current Expenses.		
By Curator's salary	50 0 0	
,, Poor Rate	0 16 0	
,, Water Rate	0 11 3	
,, Gas	0 8 9	
,, Coke	0 19 10	
,, Fire Insurance	1 7 0	
		54 2 10
Fittings.		
,, Cabinet cases for books, etc.[1]		42 16 0
Grounds.		
,, Walling[2]	21 8 4	
,, Digging and clearing[2]	0 16 0	
		22 4 4
Casual.		
,, Binding[3]	1 11 6	
,, Lettered board on entrance[4]	0 12 0	
,, Carriage and postage	0 17 2	
,, Petty expenses[5]	2 6 1	
		5 6 9
		124 9 11
Balance in hand		8 3 2
		£132 13 1

(B)

ST. GEORGE'S FARM, TOTLEY, NEAR SHEFFIELD, AUGUST 31, 1878

Dr. (8) *Cr.*

	£ s. d.
Cheque from the Master (on February 4th, first instalment of wages)	10 0 0
Cheque from the Master (July 4th)	25 0 0
Received by sale of Pony	13 0 0
,, Eggs	4 17 8
,, Fruit and Vegetables	2 10 6½
	£55 8 2½

	£ s. d.
Wages to W. H. Riley (cheque of February 4)	10 0 0
Wages to E. Richardson	2 10 0
,, J. Woodbine (for assistance in fence mending, etc.)	1 18 0
,, Seth Green (for assistance in hoeing)	0 8 0
,, Anthony Heaton (for assistance in weeding)	0 6 6
Manure, Seeds, Plants, etc.	2 1 5
Food for Poultry and Pony	3 1 10
Tools, Repairs, Tolls, etc.	1 0 8½
Haymaking	11 10 0
Poor Rate	1 13 9
	34 10 2½
Sustenance of W. H. Riley and family (whilst working on St. George's Farm)	20 18 0
	£55 8 2½

[1] As bill forwarded to Coniston.
[2] For the additional ground.
[3] Series of *Fors* in separate form.
[4] "Office of the St. George's Guild."
[5] Such as scuttle, rake, and shovel for furnace, cleaning paint and floor of Museum, lamp, glasses, oil, varnish, etc., etc.

(C)

ST. GEORGE'S GUILD (BEWDLEY LAND) IN ACCOUNT WITH GEORGE BAKER, TO 31ST DECEMBER, 1877

Cr. (9) *Dr.*

	£	s.	d.		£	s.	d.
By cheque from Mr. Ruskin . .	100	0	0	Crump's account for stocking and cleaving roots to November 15, 1877 .	45	4	0
				Ditto ditto to December 31, 1877 .	41	5	8
				Balance in hand	13	10	4
	£100	0	0		£100	0	0
Balance brought down	£13	10	4				

I enclose you Crump's bills and statement, showing amount in hand. The cost of getting out the roots is £67, 3s. 5d., or an average of £13, 8s. 8d. per acre. The rest of the sum expended is £19, 6s. 3d., paid for cleaving and stacking the roots ready for charcoal or fuel. Of this we have 103 cords, worth, at 7s. a cord, £36, 1s.; and a few poles—say, £3, 19s. Total value in hand, £40.

Your loving and faithful friend,

GEO. BAKER.

(D)

JOHN RUSKIN, Esq., IN ACCOUNT WITH ST. GEORGE'S GUILD, FROM JULY 1ST TO DECEMBER 31ST, 1877

Dr. (10) *Cr.*

1877.		£	s.	d.	1877.		£	s.	d.
July 6.	To Dividend on £5146, 12s. 7d. Consols	76	4	8	July 1.	By Balance	385	10	0
,, 18.	,, Cash per Trustees . .	355	10	0	Sept. 1.	,, Cheque to Mr. Henry Swan	50	0	0
Dec. 5.	,, ,, per F. M. Henderson	3	3	0	Sept. 11.	,, Cheque to Mr. John Bunney . . .	50	0	0
,, 8.	,, ,, per F. Talbot . .	100	0	0	,, 16.	,, Cheque to Mr. E. Rydings	60	0	0
,, ,,	,, ,, per F. Bagshawe .	0	18	8	,, 17.	,, Cheque to Mr. F. T. Bolton	18	0	0
,, 17.	,, ,, per Draft at Bridgewater . . .	17	12	3	Oct. 8.	,, Cheque to Mr. John Bunney . . .	10	0	0
,, 20.	,, ,, per L. A. Keighley .	5	0	0	,, 20.	,, Cheque to Mr. Robert Thompson . . .	8	16	0
,, ,,	,, ,, per Mr. E. Rydings .	8	5	6	,, ,,	,, Cheque to Messrs. R. S. Mendes . . .	24	18	0
,, 27.	,, ,, per K. H. Bradley .	10	0	0	,, 21.	,, Cheque to Mr. W. B. Graham . . .	5	0	0
,, ,,	,, ,, per Mr. E. Rydings .	20	0	0	,, 27.	,, Cheque to Mr. H. Swan .	50	0	0
					Nov. 9.	,, Cheque to Mr. J. Burdon	20	0	0
					,, 13.	,, Cheque to Rev. J. N. Leckey	10	0	0
					,, ,,	,, Cheque to Mr. H. Swan .	10	0	0
					,, ,,	,, Cheque for a Florentine picture . . .	300	0	0
					,, 20.	,, Cheque to Mr. J. S. Marks	21	0	0
					Dec. 21.	,, Cheque to H. Swan .	50	0	0
					,, 31.	,, Cheque to Messrs. Bromhead, Wightman, and Moore	5	0	0
Dec. 31.	To Balance	481	9	11					
		£1078	4	0			£1078	4	0
					1878. Jan. 1.	By Balance	£481	9	11

(D)

JOHN RUSKIN, Esq., IN ACCOUNT WITH ST. GEORGE'S GUILD, FROM JANUARY 1ST TO DECEMBER 31ST, 1878

Dr. (11) *Cr.*

1878.		£	s.	d.
	To cash sent by Mr. Rydings for subscriptions, etc., from January to December, less local charges	139	3	5
	,, Cash sent by Mr. George Allen from January to December	68	19	10
	,, Dividend on £5146, 12s. 7d. Consols for £ s. d. January . 76 4 8 ,, Ditto for July . 75 11 10	151	16	6
Jan. 22.	,, Cheque from R. B. Litchfield	20	0	0
,, 24.	,, Cheque from J. Firth	20	0	0
Feb. 8.	,, Cheque from Silvanus Wilkins	50	0	0
,, 12.	,, Cheque from E. Full	50	0	0
,, 13.	,, Cheque from J. R. Anderson	61	18	9
May 6.	,, Cheque from M. A. Browne	100	0	0
,, ,,	,, Cheque from Fanny Talbot	100	0	0
,, ,,	,, Cheque from S. M. Kingsley	3	0	0
Oct. 16.	,, Cheque from J. Morgan	1	1	0
Dec. 28.	,, Cheque from Miss K. Bradley	12	0	0
,, 31.	,, Cash from Mr. H. Swan	0	10	0
		778	9	6
	To Balance	343	0	5
		£1121	9	11

1878.		£	s.	d.
Jan. 1.	By Balance	481	9	11
Feb. 12.	,, Mr. E. Priest	100	0	0
,, 14.	,, W. Riley, Totley Farm	10	0	0
Apr. 3.	,, H. Swan (salary)	25	0	0
,, 15.	,, Hopkins (for drawing by Mr. Small)	132	0	0
June 8.	,, Mr. H. Swan (Museum expenses)	50	0	0
July 3.	,, Mr. Riley, Totley Farm	25	0	0
Aug. 15.	,, Mr. Graham	10	0	0
,, ,,	,, Messrs. Bagshawe (purchase of new land)	80	0	0
,, 23.	,, Mr. H. Swan (Museum expenses)	50	0	0
,, 29.	,, Mr. Downs (preparing garden ground)	25	0	0
Oct. 22.	,, Mr. Heyball (Museum fittings)	43	0	0
Nov. 5.	,, Mr. Downs (purchase of plants)	20	0	0
,, 25.	,, Mr. Swan	20	0	0
Dec. 22.	,, Mr. Downs (Arrears at Abbeydale, etc.)	50	0	0
		£1121	9	11
1879.				
Jan. 1.	By Balance	£343	0	5

(E)

THE UNION BANK OF LONDON (CHANCERY LANE BRANCH) IN ACCOUNT WITH ST. GEORGE'S GUILD, FROM JULY 1ST TO DECEMBER 31ST, 1877

Dr. (12) *Cr.*

1877.		£	s.	d.	1877.		£	s.	d.
July 1.	To Balance	301	14	3	July 14.	By cheque to Mr. J. Ruskin	355	10	0
,, 8.	,, Stamp allowance on powers of attorney	0	10	0					
,, 14.	,, Per Mr. Ruskin, sale of Japanese books	25	0	0					
,, 16.	,, Per ditto, draft at Bridgewater (Talbot)	10	0	0					
,, ,,	,, Ditto ditto (rents)	26	16	9					
,, 19.	,, Per Mr. Swan, from "Manchester Friends of St. George"	2	0	0					
Aug. 13.	,, Per Mr. Ruskin, from R. H. J. Tyrwhitt, July 1	20	0	0					
,, ,,	,, Per ditto, from C. T. Russell, July 12	5	0	0					
,, ,,	,, Per ditto, from Miss Susan Beever, July 20	7	6	0					
,, ,,	,, Per ditto, from C. W. Smith, Esq., August 11	50	0	0					
Oct. 18.	,, Per Mr. George Allen, from "Mona"	3	0	0					
,, ,,	,, Per ditto, from "A Daisy"	0	10	0					
,, 20.	,, Per Mr. Ruskin, from T. Martin	5	5	0					
Nov. 30.	,, Per Mr. E. Rydings, draft at Douglas, less 8d. charges	12	3	4					
Dec. 15.	,, Per Mr. Geo. Allen, from Chas. Firth	1	1	0					
,, ,,	,, Per Joseph Stapleton	0	10	0					
,, ,,	,, Per sale of Mr. W. C. Sillar's pamphlets on Usury	0	17	0	Dec. 31.	By Balance	116	3	4
		£471	13	4			£471	13	4
1878.									
Jan. 8.	To Balance	£116	3	4					

(E)

THE UNION BANK OF LONDON (Chancery Lane Branch) IN ACCOUNT WITH ST. GEORGE'S GUILD, FROM JANUARY 1st TO DECEMBER 31st, 1878

Dr. (13) *Cr.*

1878	£	s.	d.	1878	£	s.	d.
Jan. 1. To Balance	116	3	4	Dec. 31. By Balance	161	3	4
Feb. 9. ,, Draft at Dover by R. Chigwell	20	0	0				
May 2. ,, J. P. Stilwell	25	0	0				
	£161	3	4		£161	3	4
1879							
Jan. 1. To Balance	£161	3	4				

(F)

CASH STATEMENT OF ST. GEORGE'S GUILD, FROM JULY 1st TO DECEMBER 31st, 1877

Dr. (14) *Cr.*

	£	s.	d.		£	s.	d.
Total from last account	5694	2	6	Total from last account	5242	14	8
Stamp allowance on power of attorney (£ s. d. 0 10 0)				Fittings, repairs, salary, taxes, etc., at Sheffield Museum, as per separate account (£ s. d. 160 3 1)			
Subscriptions, etc., as per Banker's account (169 9 1)				Mr. Bunney for drawings (60 0 0)			
Ditto placed to Mr. Ruskin's account (164 19 5)				Mr. E. Rydings (60 0 0)			
Dividend on £5146, 12s. 7d. Consols ditto (76 4 8)				Mr. T. F. Bolton (18 0 0)			
	411	3	2	Mr. Robt. Thompson (8 16 0)			
				Messrs. R. S. Mendez (24 18 0)			
				Mr. W. B. Graham (5 0 0)			
				Mr. J. Burdon (20 0 0)			
				Rev. J. N. Leakey (10 0 0)			
				Mr. H. Swan (10 0 0)			
				Florentine picture (300 0 0)			
				Mr. J. S. Marks (21 0 0)			
				Messrs. Bromhead, Wightman, and Moore (5 0 0)			
					702	17	1
				Cash at Bankers:—			
				Deposit account (500 0 0)			
				Current account (116 3 4)			
					616	3	4
				Cash at Museum	25	0	6
Balance due to Mr. Ruskin	481	9	11		641	3	10
	£6586	15	7		£6586	15	7

(F)

CASH STATEMENT OF ST. GEORGE'S GUILD, FROM JANUARY 1ST TO DECEMBER 31ST, 1878

Dr. (15) *Cr.*

	£	s.	d.	£	s.	d.
Total of receipts from last account				6105	5	8
From R. Chigwell	20	0	0			
,, J. P. Stilwell	25	0	0			
				45	0	0
Subscriptions, etc., sent to Mr. E. Rydings, and paid by him to Mr. Ruskin's credit at Union Bank, less charges on local cheques (as per separate account)	139	3	5			
Ditto from Mr. Allen to ditto	68	19	10			
From Silvanus Wilkins to ditto	50	0	0			
From E. Full to ditto	50	0	0			
From J. R. Anderson to ditto	61	18	9			
From R. B. Litchfield to ditto	20	0	0			
From J. Firth to ditto	20	0	0			
From M. A. Browne to ditto	100	0	0			
From Fanny Talbot to ditto	100	0	0			
From S. M. Kingsley to ditto	3	0	0			
From J. Morgan to ditto	1	1	0			
From Miss Kate Bradley to ditto	12	0	0			
From H. Swan, from John A. Woodcock, a working man, Halifax, to ditto	0	10	0			
Dividend on (£5146, 12s. 7d.) Consols for January	76	4	8			
Ditto for July	75	11	10			
				778	9	6
Balance due to Mr. Ruskin				343	0	5
				£7271	15	7

	£	s.	d.	£	s.	d.
Total of payments from last account				5945	11	9
Fittings, repairs, salary, taxes, etc., at Sheffield Museum, less rent of water-pipe 1s., as per separate accounts	204	17	4			
Mr. E. Priest	100	0	0			
Mr. Riley, for Totley Farm	35	0	0			
Mr. Hopkins (for drawing by Mr. Small)	132	0	0			
Mr. Graham	10	0	0			
Messrs. Bagshawe (purchase of new land)	80	0	0			
Mr. Downs (preparing garden ground)	25	0	0			
Mr. Downs (purchase of plants)	20	0	0			
Mr. Downs (arrears at Abbeydale, etc.)	50	0	0			
				656	17	4
Cash at Banker's:—						
Current Account	161	3	4			
Deposit Account	500	0	0			
Cash at Museum	8	3	2			
				669	6	6
				£7271	15	7

(G)

EGBERT RYDINGS' (LAXEY, ISLE OF MAN) CASH ACCOUNT WITH ST. GEORGE'S GUILD

(16)

Dr. *Cr.*

1878.		£	s.	d.	1878.		£	s.	d.
July 3.	To Miss M. Guest	3	3	0	Aug. 18.	By John Ruskin (Union Bank)	20	0	0
,, ,,	,, Mrs. F. Talbot, 10th for St. George	17	0	0	Nov. 12.	,, ,,	7	0	0
Aug. 12.	,, Mrs. Joseph Fry	5	0	0	Dec. 4.	,, ,,	30	0	0
,, 22.	,, G.	15	0	0	,, 31.	,, ,,	12	12	9
Nov. 6.	,, Miss Edith Irvine	1	0	0					
,, 20.	,, G.	15	0	0					
Dec. 3.	,, Rents of cottages at Barmouth to Nov. 12, 1878 . £ 24 6 6								
	Less expenses 10 16 9	13	9	9					
		£69	12	9			£69	12	9

(H)

ST. GEORGE'S MUSEUM, SHEFFIELD. BALANCE SHEET FOR HALF-YEAR ENDING JUNE 30, 1879

(17)

Dr. *Cr.*

1879.		£	s.	d.
Jan. 1.	To cash in hand	8	3	2
,, 23.	,, Cheque, J. Ruskin	25	0	0
,, 28.	,, Mrs. Hannah Grant (rent of water-pipe)	0	1	0
Mar. 7.	,, Cheque, J. Ruskin	25	0	0
Apr. 14.	,, ,, ,,	25	0	0
May 4.	,, ,, ,,	50	0	0
		£133	4	2

	£.	s.	d.	£	s.	d.
Current Expenses.						
Curator's salary	50	0	0			
Water Rate	0	16	10			
Poor Rate	1	18	6			
Land Tax	0	4	2			
Coke	1	3	4			
Gas	0	15	4			
Stationery, printing, and account books	5	7	9			
				60	5	11
Fittings.						
Holland blinds and mat	0	11	9			
Silk for coverings	2	14	6			
				3	6	3
Grounds.						
Grass seed	1	9	6			
Carpenter's work, wall-posts, etc.	1	9	0			
Mason's work, walling, and making new path	34	8	2			
Garden-roller	2	11	0			
Clearing and levelling	10	11	0			
				50	8	8
Casual Expenses.						
Repairs to roof	0	7	10			
Petty expenses	1	12	9			
Carriage and postage	1	5	9			
Henry Swan's journey to Birmingham	0	19	0			
Small stove in wash-house	1	11	3			
				5	16	7
Cash in hand				13	6	9
				£133	4	2

Examined and found correct, Aug. 1, 1879 { WM. WALKER. E. RYDINGS.

(I)

EGBERT RYDINGS (LAXEY, ISLE OF MAN) IN ACCOUNT WITH ST. GEORGE'S GUILD. SUBSCRIPTIONS RECEIVED FROM JUNE 30, 1877, TO JUNE 30, 1878. (See August *Fors*, 1877, p. 233.)

Dr. (18)

1877.			£	s.	d.
July 5.	To	Miss Guest, No. 32	3	3	0
Aug. 7.	,,	E. B., No. 26	1	0	0
,, 21.	,,	James S. Smith	2	0	0
Oct. 5.	,,	L., stamps sent by Mr. Ruskin	1	0	0
,, 9.	,,	F. B.	2	0	0
,, 15.	,,	"A Reader of *Fors*"	1	1	0
,, 22.	,,	M. J. Ward	2	0	0
Nov. 19.	,,	John E. Fowler	1	0	0
,, 22.	,,	John Morgan	1	1	0
Dec. 3.	,,	Josiah Gittins	1	0	0
,, ,,	,,	Miss M. Guest, No. 32	5	5	0
,, 11.	,,	Mrs. F. Talbot:—			
		Cottage rents due Nov. 12, 1877 £24 17 0			
		Less Poor Rate £2 8 0			
		Water Rate for '75 and '76 £4 16 8½			
		£7 4 8½			
			17	12	3½
,, 14.	,,	William Smither	20	0	0
,, 25.	,,	Mrs. D. Lees	10	0	0
1878.					
Jan. 7.	,,	F. B. B.	2	0	0
,, ,,	,,	Mrs. Julia Firth	20	0	0
,, 12.	,,	Mrs. Sarah A. Gimson	1	1	0
,, 16.	,,	J. D., No. 49	0	5	0
Feb. 5.	,,	"A Mite towards St. George's Guild"	0	2	6
,, 8.	,,	W. B. Pullar	0	10	0
,, 9.	,,	Miss Edith Irvine	1	0	0
,, 12.	,,	G.	10	0	0
,, 25.	,,	Miss M. Guest, No. 32	2	2	0
Apr. 23.	,,	Miss Edith Irvine	1	0	0
May 19.	,,	A.	0	5	0
,, 24.	,,	F. B. B.	1	0	0
,, 30.	,,	G.	10	0	0
June 3.	,,	Mrs. F. Talbot:—			
		Cottage rents to May 12, 1878 £25 6 3			
		Less Poor Rate £2 9 0			
		Commission for receiving rents 1 5 3			
		£3 14 3			
			21	12	0
10.	,,	E. B., No. 26	1	10	0
			£140	9	9½

(19) *Cr.*

1877.			£	s.	d.
Nov. 20.	By	Cash sent (Union Bank of London)	12	4	0
Dec. 11.	,,	Cash sent (Union Bank of London) to Mr. Ruskin's account	25	18	3½
,, 22.	,,	Ditto ditto ditto	20	0	0
,, 28.	,,	Ditto ditto ditto	10	0	0
1878.					
Jan. 18.	,,	Ditto ditto ditto	20	0	0
June 3.	,,	Ditto ditto ditto	36	7	6
,, 16.	,,	Ditto ditto ditto	10	0	0
,, 29.	,,	Ditto ditto ditto	6	0	0
			£140	9	9½

(K)

EGBERT RYDINGS' (LAXEY, ISLE OF MAN) CASH ACCOUNT WITH ST. GEORGE'S GUILD. SUBSCRIPTIONS FROM JANUARY 1 TO JUNE 30, 1879

Dr. (20) *Cr.*

1879.		£	s.	d.	1879.		£	s.	d.
Jan. 9.	To A. B.	1	10	0	Feb. 10.	By John Ruskin	20	0	0
,, 11.	,, Miss Guest	3	3	0	Mar. 12.	,, ,,	20	0	0
,, 18.	,, Sarah A. Gimson	1	1	0	May 2.	,, ,,	20	0	0
,, 18.	,, Mrs. Lees	10	0	0	June 28.	,, ,,	21	3	0
Feb. 7.	,, G.	20	0	0					
,, 8.	,, Miss Edith Irvine	1	0	0					
,, 26.	,, M. J. Ward	2	8	0					
Mar. 12.	,, G.	20	0	0					
Apr. 22.	,, Miss Edith Irvine	1	0	0					
May 2.	,, G.	20	0	0					
June 13.	,, Helen T. Ormerod	1	1	0					
		£81	3	0			£81	3	0

(L)

THE UNION BANK OF LONDON (CHANCERY LANE BRANCH) IN ACCOUNT WITH ST. GEORGE'S GUILD. FROM JANUARY 1 TO JUNE 30, 1879

Dr. (20) *Cr.*

1879.		£	s.	d.	1879.		£	s.	d.
Jan. 1.	To Balance	161	3	4	Mar. 19.	By postage of pass-book	0	0	3
					June 30.	,, Balance	161	3	1
June 30.	To Balance	£161	3	4			£161	3	4

(M)

SUBSCRIPTIONS SENT TO MR. GEORGE ALLEN DURING 1878, AND PLACED TO MR. RUSKIN'S ACCOUNT AT UNION BANK, DECEMBER 30

Dr. (21) *Cr.*

1878.		£	s.	d.
Jan. 1.	By Elizabeth Green	0	10	9
Apr. 16.	,, Mr. Newland	3	4	0
Sept. 4.	,, Annie Dickenson	1	10	0
Oct. 17.	,, F. Somerscales	2	2	10
Nov. 18.	,, J. T. Moore	1	0	0
,, 29.	,, J. Stapleton	0	15	3
		£9	2	10

N.B.—The difference of £59, 17s. between this account and the amount stated as received from Mr. Allen in the cash statement, is for money paid to Mr. Allen for Mr. Ruskin's own use, but given by the Master to the St. George's Guild.

Here ended the statement for 1879, and on next page (22), begins the summary of its contents, with the additional accounts down to the end of 1882, drawn up by Mr. Rydings.[1]

[1] [These last two lines were added in the pamphlet of 1884. The preceding accounts, except "H," "K," and "L," were reprinted from the pamphlet of 1879 (see above, p. 14).]

UNION BANK OF LONDON (CHANCERY LANE BRANCH) IN ACCOUNT WITH ST. GEORGE'S GUILD

Dr. *Cr.*

	£	s.	d.	£	s.	d.
Subscription for 1873 (see *Fors*, Vol. XXVIII. p. 557)	240	10	0			
Do. for 1874 (see *Fors*, *ibid.*)	172	8	4			
Do. for 1875 (see *Fors*, Vol. XXVIII. p. 558)	240	7	8			
Do. for 1876 (see *Fors*, Vol. XXIX. p. 48)	569	18	7			
Do. for 1877 (see *Fors*, Vol. XXIX. p. 210)	599	4	11			
Do. for 1877 (see St. George's Guild Account, above, p. 118)	116	15	4			
Do. for 1878 (see St. George's Guild account, p. 119)	45	0	0			
				1983	19	10
Proceeds of sale, £2853. 7s. 5d. Consols (see *Fors*, Vol. XXIX. p. 210)	2700	0	0			
				2700	0	0
Dividend on Consols, 1873 (Vol. XXVIII. p. 557)	339	8	9			
Do. 1874 (*ibid.*)	207	16	3			
Do. 1875 (Vol. XXVIII. p. 558)	223	2	6			
Do. 1876 (Vol. XXIX. p. 48)	237	10	0			
				1007	17	6
Interest on bank account (Vol. XXVIII. p. 557)	9	18	0			
				9	18	0
Stamp allowance on power of attorney (St. George's Guild account, p. 118)	0	10	0			
Sale of Japanese book, per Mr. Ruskin (St. George's Guild account, p. 118)	25	0	0			
Rent of cottages at Barmouth (St. George's Guild account, p. 118)	26	16	9			
Sale of Mr. Sillar's pamphlet on "Usury" (St. George's Guild account, p. 118)	0	17	0			
				53	3	9
				£5754	19	1

1872.		£	s.	d.	£	s.	d.
Dec. 4.	By Cheque-book (see *Fors*)[1]	0	4	2			
,, 27.	,, Power of attorney to receive dividends (see *Fors*)[2]	0	5	0			
,, 10.	,, Postage (see *Fors*)[3]	0	0	6			
,, 10.	,, Purchase of £1000 Consols (see *Fors*)[4]	918	15	0			
1875.					919	4	8
Nov. 13.	,, Cheque to John Ruskin, Esq. (*Fors*)[5]	500	0	0			
1876.							
Feb. 22.	,, Charges on two local notes (*Fors*)[6]	0	0	10			
,, 25.	,, Postage of pass-book	0	0	3			
Mar. 3.	,, John Ruskin, Esq.	300	0	0			
July 28.	,, John Ruskin, Esq.	330	0	0			
Oct. 12.	,, Postage of pass-book	0	0	3			
1877.					1130	1	4
Apr. 23.	,, Power of attorney for sale of Consols (*Fors*)[7]	0	11	6			
May 1.	,, Postage of pass-book	0	0	3			
,, ,,	,, Power of attorney for sale of Consols	0	11	6			
,, 26.	,, Mr. J. Ruskin	400	0	0			
June 5.	,, To deposit account	500	0	0			
,, 11.	,, Mr. B. Bagshawe	2287	16	6			
					3188	19	9
July 14.	,, Cheque to Mr. J. Ruskin (above, p. 118)[8]	355	10	0			
1879.					355	10	0
Mar. 19.	,, Postage of pass-book (above, p. 123)	0	0	3			
June 30.	,, Balance (above, p. 123)	161	3	1			
					161	3	4
					£5754	19	1

[*Note.*—For convenience of type, the detailed references to *Fors* in the "Cr." side of the account are taken out of the text, and supplied here; the references to the original issues of *Fors* being altered to the volumes and pages of the present edition. (1), (2), (3), (4), Vol. XXVIII. p. 557. (5) *Ibid.*, p. 558. (6) Vol. XXIX. p. 48. The other items under 1876 will all be found at the same place. (7) The reference here, and in all the other items under 1877, is to Vol. XXIX. p. 210. (8) The references here, and in the following items, have been altered to suit the present edition. The references on the "Dr." side of the account have been similarly altered in the text.]

UNION BANK OF LONDON (Chancery Lane Branch) IN ACCOUNT WITH ST. GEORGE'S GUILD

Dr. *Cr.*

1879.		£	s.	d.	£	s.	d.
	To Balance June 30, 1879 .				161	3	1
Oct. 13.	,, Subscription per Mr. Ruskin:—	£	s.	d.			
	,, Ada Hartnell .	5	0	0			
	,, Do. J. H. . .	10	0	0			
Dec. 30.	,, Do. E. Rydings	50	0	0			
1880.							
Jan. 2.	,, Do. G. Allen .	17	1	0			
,, 9.	,, Do. E. Rydings (less 6d). .	9	2	6			
Feb. 2.	,, Do. Miss Kate Bradley . .	12	0	0			
,, 10.	,, Do. E. Rydings.	15	0	0			
Apr. 19.	,, Do. Mr. Ruskin, from E. B. .	50	0	0			
June 25.	,, Do. Mr. Ruskin, from Tarrant.	105	0	0			
July 1.	,, Do. E. Rydings.	70	0	0			
,, 12.	,, Do. E. Rydings. (less 5d.) .	7	9	7			
,, ,,	,, Do. E. Rydings. (less 1s.) .	48	11	0			
,, 16.	,, Do. Mr. Ruskin:—						
	H. Dowburn .	10	0	0			
	Basil W. Smyth	5	0	0			
	Miss M. Guest .	5	0	0			
	Sir F. Leighton	10	0	0			
	Margaret Cox .	9	0	0			
	Ada Hartnell .	7	0	0			
	Ada Dundas .	1	10	0			
	Constance Oldham . .	1	5	0			
	Man and Wife .	0	2	0			
	Post-Order .	1	1	0			
	Thos. Grey .	2	2	2			
	,, ,, .	3	10	10			
July 17.	Irving Smith .	1	0	0			
	C. H. Greenly .	0	10	0			
	Mr. Williams .	3	10	0			
	Margaret Morse	5	0	0			
	Julia Firth .	30	0	0			
	Florence Bennett . .	20	0	0			
					514	15	1
Aug. 4.	To Subscriptions per Mr. Ward:—						
	M. Derbishire .	10	0	0			
Aug. 11.	,, Subscriptions per Geo. Allen	14	4	7			
					24	4	7
					£700	2	9

1880.		£	s.	d.
Sept. 9.	By Balance transferred to Union Bank, Princes Street, in names of George Baker and J. H. Chamberlain .	700	2	9
		£700	2	9

UNION BANK OF LONDON (PRINCES STREET BRANCH) IN ACCOUNT WITH ST. GEORGE'S GUILD

Dr. *Cr.*

1880.		£ s. d.	£ s. d.	1880.		£ s. d.	£ s. d.
Sept. 9.	To Balance brought forward .	700 2 9		Jan. to Dec.	By Cheque-book .	0 4 2	
Dec. 8.	,, Proceeds of sale of £1000 Consols . .	£ s. d. 971 18 6			,, Sundry cheques for payment on following account:—		
,, 31.	,, Subscription per Geo. Allen	11 16 6			,, Bewdley Estate	221 17 7	
,, ,,	,, Subscription per Egbert Rydings. .	82 1 7			,, St. George's Museum .	177 18 7	
,, ,,	,, Balance of deposit account Union Bank .	500 0 0			,, St. George's Farm, Totley	100 0 0	
,, ,,	,, Interest on ditto . .	33 4 6			,, John Ruskin, Esq. . .	634 0 0	
		1599 1 1			,, Manager of woollen mill (loan on security) . .	100 0 0	
					,, Bank cheque .	1 12 6	
				Dec. 20.	,, John Ruskin, Esq. . .	209 15 1	
				,, 29.	,, John Ruskin, Esq. . .	135 12 0	
							1560 19 11
					,, Balance Dec. 31st, 1880 .		718 3 11
		£2299 3 10					£2299 3 10

1881.		£ s. d.	£ s. d.	1881.		£ s. d.	£ s. d.
Jan. 1.	To Balance brought forward .	718 3 11		Feb. 18.	By H. Swan, Sheffield Museum	50 0 0	
,, ,,	,, Paid from the Staffordshire Joint Stock Bank in closing the Union account .	60 14 2		,, ,,	,, Broomhead, Whiteman & Moore (land)	100 0 0	
,, ,,	,, Credit to Union Bank to balance. . . .	62 0 2		Apr. 8.	,, Frank Randal's salary . .	37 10 0	
				,, 12.	,, D. Downs, Totley Farm .	30 0 0	
				,, ,,	,, R. Newman .	200 0 0	
				,, ,,	,, H. Swan, Sheffield Museum	35 0 0	
				June 30.	,, D. Downs, Totley Farm .	30 0 0	
				July 2.	,, H. Swan, Sheffield Museum	49 8 8	
				,, 13.	,, John Ruskin, Esq. . .	23 2 2	
				,, ,,	,, R. Rydings' wages . .	75 0 0	
				,, 21.	,, R. Rydings (loan on security on mill) .	150 0 0	
				,, 11.	,, R. Crump, Bewdley Estate . .	45 15 3	
				,, ,,	,, R. Graham .	15 2 2	
							840 18 3
		£840 18 3					£840 18 3

MESSRS. GEORGE BAKER AND JOHN HENRY CHAMBERLAIN, TRUSTEES OF THE GUILD OF ST. GEORGE, IN ACCOUNT WITH THE STAFFORDSHIRE JOINT-STOCK BANK (LIMITED) BIRMINGHAM

Dr.

1880.		£	s.	d.
Sept. 8.	Power of attorney in favour of Messrs. Barclay & Co.	0	5	0
Dec. 31.	Balance	152	5	6
		£152	10	6
1881.				
Aug. 17.	Cheque-book	0	2	6
,, 19.	Union Bank	60	14	2
,, 27.	Swan	20	0	0
Nov. 26.	Swan	25	0	0
,, ,,	Ruskin	27	19	0
Dec. 13.	Howard	25	0	0
,, 31.	Balance	149	10	3
		£308	5	11
1882.				
Jan. 10.	Swan	40	0	0
,, ,,	Power of attorney	0	11	6
,, 14.	Quaritch	677	6	0
,, ,,	Ellis and White	500	0	0
,, ,,	Downs	10	0	0
,, 16.	Ruskin	487	10	0
,, 24.	Quaritch	75	0	0
Feb. 9.	Commission, Douglas cheque	0	0	10
,, 10.	James and Allday	4	13	0
,, 18.	Williams	1	11	6
,, 22.	Commission, Douglas cheque	0	1	4
Mar. 2.	Mrs. Crump	132	2	1
,, 20.	Swan	40	0	0
Apr. 18.	Swan	25	0	0
,, 21.	Randal	75	0	0
,, 29.	Ruskin	174	0	0
May 31.	Swan	25	0	0
June 23.	Swan	25	0	0
,, 30.	Balance	153	1	10
July 3.	Swan	50	0	0
Aug. 4.	Downs	25	0	0
,, 9.	Swan	30	10	2
Sept. 4.	Crump	60	0	0
,, 12.	Swan	40	0	0
Oct. 4.	Ruskin	140	0	0
,, 18.	Downs	25	0	0
,, 19.	Swan	55	0	0
Nov. 9.	Swan	25	0	0
,, 30.	Downs	25	0	0
Dec. 8.	Cheque-book	0	2	6
,, 13.	Swan	30	0	0
,, 31.	Balance	158	12	6
		£3110	3	3

Cr.

1880.		£	s.	d.
Aug. 25.	One year's dividend on £5146, 12s. 7d. Consols	151	3	8
Dec. 31.	Interest allowed	1	6	10
		£152	10	6
1881.				
Jan. 1.	Balance	152	5	6
,, 10.	Dividend on Consols	74	18	11
June 30.	Interest allowed	2	15	3
		229	19	8
July 17.	Dividend on Consols	75	11	10
Dec. 31.	Interest allowed	2	14	5
		£308	5	11
1882.				
Jan. 1.	Balance	149	10	3
,, 4.	Per G. Allen	10	15	0
,, 7.	Dividend on Consols	75	11	10
,, 10.	Per Miss Guest, Ambleside	5	0	0
,, ,,	Sale of £2000 Consols	1997	10	0
Feb. 3.	Per Egbert Rydings	136	1	0
,, 14.	Per Miss Kate Bradley	12	0	0
,, 16.	Per Egbert Rydings	51	7	0
Apr. 13.	Per Miss Guest	5	0	0
June 30.	Interest allowed	3	3	0
July 1.	Balance	153	1	10
,, 4.	E. B., Jan. 1882, paid by my cheque 9561.	91	14	0
,, ,,	E. B., July 1882	30	0	0
	Museum Account.			
,, 5.	R. L. Foxon	1	4	0
,, 13.	Dividend on Consols	46	4	4
,, 22	Miss Guest	5	0	0
Dec. 7.	Per R. W. Whinfield	100	0	0
,, 20.	Per J. P. Faunthorpe	5	0	0
,, 29.	Cheque, per Egbert Rydings	122	1	0
,, 30.	,, ,, Geo. Allen	100	0	0
		£3110	3	3

EGBERT RYDINGS' (LAXEY, ISLE OF MAN) CASH ACCOUNT WITH ST. GEORGE'S GUILD

Dr. *Cr.*

1876.		£	s.	d.	£	s.	d.
	To Subscriptions from June 29 to Jan. 16, 1877 (see *Fors*)[1] .	59	18	0			
	,, Do. from Jan. 16 to June 4, 1877 (see *Fors*)[2] .	109	13	0			
	,, Do. from July 5, 1877, to June 3, 1878 (see above, p. 122) . .	140	9	9½			
	,, Do. from July 3 to Dec. 3, 1878 (see above, p. 121) . .	69	12	9			
	,, Do. from Jan. 9 to June 13, 1879 (see above, p. 123) . .	81	3	0			
1879.					460	16	6½
July 2.	,, Subscriptions:— M. G. (No. 30)	1	1	0			
,, 8.	,, Rents of cottages at Barmouth to May 12, 1879 £ 23 7 3 s. d. Less expenses . 6 4 10½	17	2	4½			
,, 30.	,, Subscriptions:— "G." . .	20	0	0			
Aug. 10.	Mrs. Joseph Fry	2	2	0			
Oct. 4.	"G." . .	20	0	0			
Nov. 17.	Miss Edith Irvine	1	0	0			
Dec. 16.	"G." . .	15	0	0			
1880.					76	5	4½
Jan. 8.	Mrs. Firth .	20	0	0			
,, 9.	Miss Sarah A. Gimson . .	1	1	0			
,, 13.	Miss H. T. Ormerod . .	3	0	0			
,, 19.	Mrs. Lees . .	10	0	0			
Feb. 2.	Miss E. M. Derbishire, Canada	1	0	0			
					35	1	0
,, 7.	Miss Edith Irvine	1	0	0			
,, ,,	Mr. Wm. Smart	15	0	0			
,, 20.	Miss E. Ormerod	3	0	0			
Mar. 3.	Mr. Wm. Smart	7	10	0			
,, 9.	"G" . .	20	0	0			
Apr. 23.	Miss Edith Irvine	1	0	0			
May 20.	M. G. (No. 30) .	5	0	0			
June 8.	Helen T. Ormerod . .	5	0	0			
,, 12.	"For St. George's Guild" . .	1	1	0			
,, 24.	Mr. George Newlands . .	40	0	0			
,, 29.	Mr. E. Rydings, 10th of £75 .	7	10	0			
					106	1	0
	Carried forward . .				£678	3	11

1876.		£	s.	d.	£	s.	d.
Dec. 14.	By cash paid Union Bank (see *Fors*, Vol. XXIX. p. 49) .	33	15	0			
1877. to June 25.	,, Do. (see *Fors*, Vol. XXIX. p. 183) . .	135	16	0			
1878. to June 29.	,, Do. (see St. George's Guild account, p. 122)	140	9	9½			
to Dec. 31.	,, Do. (see St. George's Guild account, p. 121)	62	12	9			
1879. to June 28.	,, Cash paid Mr. Ruskin (see St. George's Guild account, p. 123)	81	3	0			
					460	16	6½
July 8.	,, Cash paid Mr. Ruskin .	17	2	4½			
Dec. 27.	,, Cash paid Union Bank to St. George's Fund	50	0	0			
,, 31.	,, Do. do.	9	3	0			
1880. Feb. 7.	,, Do. do.	15	0	0			
June 29.	,, Do. do.	118	12	0			
,, ,,	,, Do. do.	7	10	0			
					141	2	0
	Carried forward .				£678	3	11

[*Note.*—Here (as on p. 124) the references in the account are either transferred to this note, or altered in the text. (1) Vol. XXIX. p. 49. (2) *Ibid.*, p. 183.]

EGBERT RYDINGS' (LAXEY, ISLE OF MAN) CASH ACCOUNT WITH ST. GEORGE'S GUILD

Dr. *Cr.*

1880.		£ s. d.	£ s. d.
	Brought forward	. .	678 3 11
July 2.	To Subscriptions:— Wm. Smart	22 10 0	
,, 2.	M. G. (No. 30) . .	5 0 0	
,, 22.	W. C. .	20 0 0	
Aug. 28.	Mrs. Joseph Fry . .	2 2 0	
Sept. 3.	Wm. Smart	22 10 0	
Nov. 22.	M. G. (No. 30) . .	5 0 0	
,, ,,	Miss Edith Irvine .	1 0 0	
Dec. 5.	,, Rent of cottages at Barmouth	3 19 7	
			82 1 7
Dec. 29.	,, Subscriptions:— "G." . .	20 0 0	
1881.			
Jan. 1.	"A. B." .	6 0 0	
,, 6.	Mrs. Julia Firth .	25 0 0	
,, 7.	Wm. Smart	22 10 0	
,, 11.	Sarah A. Gimson .	1 1 0	
,, 12.	Mrs. Lees .	10 0 0	
Feb. 9.	Miss Edith Irvine .	1 0 0	
,, 9.	George Newlands .	7 0 0	
,, 14.	M. G. (No. 30) . .	5 0 0	
Apr. 20.	Miss H. Ormerod .	10 0 0	
,, 21.	M. G. (No. 30) .	5 0 0	
,, 26.	Miss Edith Irvine .	1 0 0	
,, ,,	Wm. Smart	22 10 0	
May 12.	,, Rent of cottages at Barmouth to 12th May	25 7 4	
July 1.	,, Subscriptions:— Geo. Thomson . .	5 0 0	
,, ,,	M. G. (No. 30) . .	5 0 0	
,, 26.	George Newlands .	4 0 0	
Aug. 18.	Do. do.	4 0 0	
,, 19.	Mrs. Joseph Fry . .	2 2 0	
Sept. 14.	"G." .	10 0 0	
,, ,,	"W. C." .	10 0 0	
			40 2 0
Oct. 4.	M. G. (No. 30)	5 0 0	
Nov. 23.	Miss Edith Irvine . .	1 0 0	
,, 29.	W. J. Monk .	5 5 0	
			11 5 0
			£973 0 10

1880.		£ s. d.	£ s. d.
	Brought forward	. .	678 3 11
Dec. 27.	By cash, Union Bank of London . .	82 1 7	
			82 1 7
1882.			
Feb. 1.	,, Cash, Staffordshire Joint Stock Bank, Birmingham	136 1 0	
May 12.	,, Income and Land Tax on cottages at Barmouth .	1 9 0	
	,, Poor Rate on cottage at Barmouth .	1 19 2½	
	,, Commission .	1 5 3½	
	,, Balance held for repairs, Mrs. Talbot	20 13 10	
			161 8 4
Feb. 14.	,, Cash, Staffordshire Joint Stock Bank to Messrs. Baker and Chamberlain	51 7 0	
			51 7 0
			£973 0 10

EGBERT RYDINGS' (LAXEY, ISLE OF MAN) CASH ACCOUNT WITH ST. GEORGE'S GUILD

Dr. *Cr.*

		£	s.	d.	£	s.	d.
1881.	Brought forward	.	.	.	973	0	10
Nov. 12.	To Rent of cottages at Barmouth	24	7	0			
					24	7	0
Dec.	,, Mrs. Lees .	10	0	0			
1882.							
Jan. 4.	,, Miss E. Ormerod	3	0	0			
,,	,, ,, Miss A. Bennett	6	0	0			
,, 9.	,, Mrs. Firth .	25	0	0			
Feb. 7.	,, Miss Edith Irvine . .	1	0	0			
Mar. 7.	,, "G." . .	10	0	0			
,, 7.	,, "W. G." . .	10	0	0			
,, 17.	,, Miss Ada Hartnell, for 1881	5	0	0			
Apr. 15.	,, Miss E. Ormerod	10	0	0			
,, 25.	,, Miss Edith Irvine . .	1	0	0			
May 10.	,, T. B. B. . .	16	0	0			
,, 12.	,, Rent of cottages at Barmouth	24	7	0			
June 7.	,, "For St. George's" .	1	0	0			
,, 22.	,, A. Basten .	1	0	0			
Aug. 22.	,, "G." . .	20	0	0			
Sept. 14.	,, "A Wesleyan Minister" per Mr. Ruskin .	1	0	0			
Nov. 6.	,, E. M. Derbishire (10 dols.) .	2	1	0			
Dec. 20.	,, Mrs. Lees .	10	0	0			
					156	8	0
					£1153	15	10

					£	s.	d.
1882.							
	Brought forward	.	.		973	0	10
	By Repairs and expenses on cottages at Barmouth . .	10	6	0			
	,, Cash held by Mrs. Talbot for future repairs, Nov. 12, 1881.	14	1	0			
					24	7	0
	,, Repairs and expenses on cottages at Barmouth . .	18	1	9			
	,, Cash held by Mrs. Talbot for future repairs, May 12, 1882.	6	5	3			
					24	7	0
Dec. 27.	,, Cash, the Staffordshire Joint Stock Bank, Birmingham .	132	1	0			
					132	1	0
					£1153	15	10

MESSRS. GEORGE BAKER AND JOHN HENRY CHAMBERLAIN, TRUSTEES OF THE GUILD OF ST. GEORGE MSS. FUND IN ACCOUNT WITH THE STAFFORDSHIRE JOINT STOCK BANK (LIMITED) BIRMINGHAM

Dr. *Cr.*

		£	s.	d.
1882.				
June 29.	Per J. Rennie. . . .	0	5	0
	,, R. Leycester . . .	50	0	0
	,, Mrs. Talbot . . .	20	0	0
	,, Miss E. White, Liverpool .	5	0	0
July 19.	,, Emma Jones, Hitchin .	2	2	0
Dec. 21.	,, W. J. Monk, Sittingbourne	10	0	0
1883.				
Jan. 1.	Balance	£87	7	0

FINANCIAL HISTORY

OF

ST. GEORGE'S GUILD

10. At Christmas time of the year 1871 the St. George's *Fund*, being the provision for the intended operations of the St. George's Guild, was founded, with a gift from the Master of £7000 Consolidated Stock (*Fors Clavigera*, I., p. 227, and compare II., p. 84*[1]).

In July, 1872, accounts were opened by a gift of thirty pounds from Wells. This gift, I am permitted here to state, was sent us by Mr. Charles W. Smith, now of Fisherbeck, Ambleside, acknowledged in *Fors* (II., p. 181[2]).

Including this gift, the subscriptions at the close of the year 1872 amounted to £104, 1s., and the Guild's Cash Account takes, then, the following brief form (*Fors* II., p. 247, and Banker's Account, VI., p. 104[3]):—

1872

ASSETS		£	s.	d.
	Subscriptions	104	1	0
Jan. 7th.	Dividend on £7000, just bought	29	5	0
July 7th.	Dividend on £7000, for half year	103	5	0
	Total Guild's cash, Dec. 31, 1872.	£236	11	0

* "I have called the Fund I have established 'The St. George's Fund,' because I hope to find here and there some one who will join in a White Company, like Sir John Hawkwood's, to be called the Company of St. George, which shall have for its end the wise creating and bestowing, instead of the wise stealing, of money" (Letter XVII., written at Florence, May 1, 1872).

[1] [See Vol. XXVII. pp. 199, 295. The references in Ruskin's text, here and below, to *Fors* must have been to a volume in which he had pencilled a consecutive pagination, for each Letter in volumes i. and ii. had, as printed, a separate pagination.]

[2] [Letter 19, § 18 (Vol. XXVII. p. 333).]

[3] [Letters 24, § 25 (Vol. XXVII. p. 437), and 62, § 23 (*ibid.*, p. 557).]

11. I proceed in the simplest form possible to exhibit the Guild's assets and expenses in the following years:—

1873

ASSETS

	£	s.	d.
Subscriptions, Jan. 1 to Dec. 31 (*Fors* III., p. 267 *[1])	132	12	0
Dividend for January, on £7000	103	5	0
Dividend, July, on £7000	103	13	9
Cash brought forward	236	11	0
Total Guild's cash, Dec. 31, 1873	£576	1	9

1874

ASSETS

	£	s.	d.
Subscription, Jan. 1 to Dec. 31 (*Fors* IV., p. 293[2])	274	17	4
Dividend, January, on £7000	103	13	9
Dividend, July, on £7000	104	2	6
Interest from Union Bank	9	18	0
Cash brought forward	576	1	9
	£1068	13	4

EXPENSES[3]

	£	s.	d.
Bank Postage, &c.	0	9	8
Purchase of £1000 additional Stock	918	15	0
	£919	4	8
Total Guild's cash, Dec. 31, 1874	£149	8	8

* The names, or numbers, of anonymous subscribers are given continuously in the subjoined subscription list, pp. [4].

[1] [Letter 36, § 16 (Vol. XXVII. p. 678). The sum there shown, £236, 13s., is made up of £104, 1s. in 1872 and £132, 12s. in 1873.]

[2] [Letter 48, § 23 (Vol. XXVIII. p. 223), where the amount shown for subscriptions up to the end of 1874 is £370, 7s. That sum is made up of subscriptions paid direct to Ruskin himself only; namely, £104, 1s. in 1872, £132, 12s. in 1873, and £133, 14s. in 1874. In addition to these, a sum of £141, 3s. 4d. was paid in 1874 to an account at the Union Bank; and this, added to the £133, 14s. paid to Ruskin himself, makes up the figure here given—£274, 17s. 4d.—for 1874.]

[3] [The italicising of the expenses and the variation of type in the figures of the items are in accordance with the original pamphlet.]

[4] [Thus left blank in the original, and the list was never given.]

1875

12. The additional thousand consols, purchased by the Trustees of the Guild under the Master's direction, 10th December, 1874, raises the Guild's entire holding in stock to the sum of £8000; the January dividend in 1875 is, however, only on the previous holding of £7000. The account of the year is then as follows:—

	£	s.	d.
Subscriptions, Jan. 1 to Dec. 31	148	16	6
Dividend, January, on £7000	104	2	6
Dividend, July, on £8000	119	0	0
Cash brought forward	149	8	8
Total Guild's cash, Dec. 31, 1875	£521	7	8

Of which £507, 5s. 10d. were in the Master's hands, and only the balance of £14, 1s. 10d. at the Bank, the Trustees having transferred £500 to me in preparation for expenses about to be incurred at Sheffield and elsewhere. (See Banker's Account, *Fors* VI., pp. 104–106.[1])

1876

13. The history of this year, up to the middle of October, is divided in the sixth volume of *Fors* into three periods:—

January 1st to March 15th	page 128
March 15th to August 15th	„ 296
August 15th to October 15th	„ 365[2]

and the business of the year is so complex that I can only

[1] [Letter 63, § 23 (Vol. XXVIII. pp. 557–558).]
[2] [See now, Vol. XXVIII. pp. 578, 703, 749.]

make it clear by proceeding now in the same easy stages, thus:—

	£	s.	d.
Subscriptions, Jan. 1 to March 15	324	11	1
Dividend, January, on £8000	119	0	0
Cash brought forward	521	7	8
	£964	18	9

EXPENSES

	£	s.	d.
Purchase of house and land at Walkley	600	0	0
Curator at Walkley (two quarters' salary)	20	0	0
Repairs at Walkley	41	0	0
Prints bought for Walkley Museum	29	10	0
Messrs. Tarrant & Mackrell (legal expenses)	47	13	4
Postage, etc.	0	1	1
	£738	4	5
Total Guild's cash, March 15, 1876	£226	14	4

We next take the period from March 15th to August 15th, as follows (*Fors* VI., pp. 280, 295, 296):[1]—

	£	s.	d.
Subscriptions	243	2	7
Dividend, July, on £8000	118	10	0
Cash brought forward	226	14	4
	£588	6	11

EXPENSES (Fors VI., p. 230)[2]

	£	s.	d.
Further purchases of land at Walkley	330	0	0
Curator's salary, one quarter	10	0	0
Museum expenses to August 15th	50	15	3
Repairs of cottages, Barmouth	27	0	0
	£417	15	3
Total Guild's cash, August 15th, 1875	£170	11	8

[1] [See now Vol. XXVIII. pp. 658, 702, 703.]
[2] [Vol. XXVIII. p. 658.]

The three entries in the Bank column, p. 296,[1] of cash paid in by the Master—namely, £17, 11s., £5, and £20; in all £42, 11s.—of course are part of the subscriptions paid to the Master, and do not affect the total cash.

The period between August and October is uneventful, but distinctly progressive, the record of it at p. 365[2] announcing new subscriptions to the amount of £75, and postal expenses to the amount of threepence; the management of the affairs of the Guild is surely in *this* respect at least worthy of admiration—bringing out our[3] form of total assets in these figures:—

Cash, October 15th 1876 { M. £76, 7s. 11d. / B. £169, 3s. 1d. } £245, 10s. 0d.

We have now, in order to complete the story of 1876, only to add the subscriptions to end of December, and collect the minor expenses of the year from the general accounts in *Fors* VII., pp. 46, 47,[4] as follows; but I must beg the reader's notice of this pretty example of the difficulties I have had in collecting these simpler forms of abstract in the first item here of subscriptions (£56, 1s.), composed (A) of the draft at Bridgenorth[5] on December 10th, (B) of Mr. Rydings' payment on December 14th and (C) Mr. Allen's on December 24th, the first of these sums being acknowledged on p. 46, the second on p. 47, and the third on both!

	£	s.	d.
Subscriptions, Oct. 15 to Dec. 31, 1876	56	1	0
Cash brought forward	245	10	0
	£301	11	0
EXPENSES			
Workers in home-spun at Laxey	£25	0	0
Cash, December 31, 1876 { M. £85, 1s. 11d. / B. £191, 9s. 1d. }	£276	11	0

[1] [See now, Vol. XXVIII. p. 703.]
[2] [*Ibid.*, p. 749.]
[3] [So corrected from "one" by Ruskin in a copy of the pamphlet in Mr. Wedderburn's possession.]
[4] [See now Vol. XXIX. p. 48.]
[5] [A slip of the pen for "Bridgwater."]

The balance of £85, 1s. 11d. in the hands of the Master includes the sum at Walkley Museum, given at p. 47, as £16, 8s. 1d., and is itself cast without any reference to advances made by or to the Master, or "cheque sent to Italy" by Mr. Rydings (see the bottom of each column in p. 47, and recovery from Italy of said cheque, p. 88[1])—all such transactions being of no ultimate effect on the regular accounts, and ignored altogether therefore in this abstract of them, which shows only at the end of each year what the actual status of the Guild was, if its affairs had to be wound up.

Generalising our results hitherto, we find that at the end of the year 1876 the Guild had £8000 stock; property of house and land at Walkley, for which it had paid £930; and £276, 11s. cash, besides the pieces of land at Barmouth and Bewdley given by Mrs. Talbot and Mr. Baker—of which various properties due account will be given after I get through the history of subscription and expenditure.

1877.

14. The accounts for this year, from January to July, are given in the seventh volume of *Fors;*[2] and thence taken up by Mr. Rydings, in the first part of this eventful history.[3] But they involve now two new elements of expense—the purchase by the Master of objects of interest for the Walkley Museum, and the employment by the Master of artists (or, it may well be, in the future), scholars, in the service of the Guild, in its educational and antiquarian functions. Several of its retainers have also been put at set wages to work on its land; and the reason of all these mixed charges cannot be given in the course

[1] [See now Vol. XXIX. pp. 48, 74.]

[2] [See now Vol. XXIX. pp. 74, 118, 165, 183, 209–211, and for Mr. Rydings' summaries above, pp. 124–130.]

[3] [Ruskin, it will be seen, quotes Shakespeare even in his accounts. See *As You Like It*, Act ii. sc. 7.]

of the accounts (to begin with, it involves the rendering a priced catalogue of the books and works of art at Walkley), but I shall be content to furnish the means of their identification, with a word of notice in cases of peculiar character.

Farther. The year 1877 is the first in which our purchases of land begin to require the sale of stock. I said in September of 1871, *Fors*, Letter IX., p. 21,[1] that I should only work with the interest of the Fund (people who look for contradictions between my sayings and doings may well ask why I take interest on it at all—the answer being simply that we don't, but *give* the interest in new possessions to the people, instead of the stockholders, of England, leaving it to others to pay off the national debt as soon as they like, as it is not our business); but between the years 1871 and 1877 I was tired of waiting,* and thought it desirable to begin doing something, and therefore bought, at the request of some Sheffield working people, the estate of thirteen acres at Mickley, called Abbeydale.[2] With these introductory notes I proceed to the digest of the accounts in *Fors*, vol. vii., p. 272,[3] for the first half of 1877:—

	£	s.	d.
Subscriptions, Jan. 1 to June 30	734	16	9
Dividend, January, on £8000	118	10	0
By sale of £2853, 7s. 5d. Consols	2700	0	0
Cash brought forward	276	11	0
	£3829	17	9

* At the end of 1875 I had been joined by only "some eight or nine" Companions, *Fors* V., p. 351, and among those I was doubtful of the adherence of one or two; whence my vague expression—"some eight or nine."[4]

[1] [Vol. XXVII. p. 160.]
[2] [For this purchase, see *Fors*, Letter 80 (Vol. XXIX. p. 183), and above, p. xxvii.]
[3] [Vol. XXIX. p. 210.]
[4] [Vol. XXVIII. p. 468.]

EXPENSES

	£	s.	d.
Purchase of Abbey Dale, Fors VII., p. 273[1]	2287	16	6
Additional land bought at Walkley	180	0	0
Fittings and salaries at Walkley	130	19	6
Purchase of drawings for Walkley	265	0	0
Clearing land at Bewdley	100	0	0
Repairs at Barmouth	80	12	0
Wages to Retainers	20	0	0
Powers of Attorney and postage	2	8	2
	£3066	16	2
Total Guild's cash, June 30, 1877	£783	1	7

But the accounts at pp. 272 and 273[2] give the sum as much greater, thus:—

	£	s.	d.
In the Master's hands	400	0	0
On deposit account	500	0	0
On current account	301	14	3
At Museum	31	3	7
	£1232	17	10

While farther, in the column of receipts, p. 273, it seems as if the balance due to the Master was counted as a receipt!

Putting these conflicting statements into comprehensible form, they intimate that the January dividend of £118, 10s., and £400 besides, had been put to my credit for expenses not particularised; that there was £836, 17s. 10d. at the Bank and Museum, and a balance of £385, 10s. due to me for expenses also not particularised.

It will take me some time to extricate the facts from this confusion, and I must go into closer detail from the beginning of the year.

The sum of £734, 16s. 9d., above given for the

[1] [Vol. XXIX. p. 211.]
[2] [Vol. XXIX. pp. 210, 211.]

subscriptions, consists of those set down in vol. vii.,[1] namely:—

	£	s.	d.
At p. 83	437	4	7
At p. 141	29	3	0
At p. 207	129	15	4
At p. 272	3	2	0
At p. 273	135	11	10[2]
	£734	16	9

This was all paid into the Bank, and with the Bank balance of £191, 9s. 1d. (page 8, above[3]) gives total cash in Bank £926, 5s. 10d.

Of this, £400 was paid to me, with the dividend of

	£	s.	d.
£118, 10s.; in all	518	10	0
Which, with my former balance	85	1	11
Gives cash in the Master's hands	£603	11	11

While the cash at Bank is £926, 5s. 10d., less £400, or £526, 5s. 10d.; and thus, irrespective of sale of stock, we have:—

	£.	s.	d.
Cash, June 30 { M. £603, 11s. 11d. / B. £526, 5s. 10d. }	1129	17	9
Now adding the proceeds of Consols sale	2700	0	0
We get total as above	£3829	17	9

I have next to give account of this sum in my hands, which was paid partly in the items of expenditure above stated, and partly in purchases for the Museum, of which no account could be furnished till I had determined whether they were to be gifts from the Master, or to be charged

[1] [See now Vol. XXIX. pp. 74, 118, 165, 210, 211.]
[2] [Misprinted "£125, 11s. 10d." in the pamphlet.]
[3] [So in the pamphlet; but the pagination must have been altered before publication, for the actual reference is to p. 42 of the pamphlet (here, p. 135).]

to the Guild. I therefore first give from my own cheque-book the items of such expenditure in order of date, and will class them in their different kinds afterwards:—

		£	s.	d.
1st Jan.	Mr. Burgess (work at Rouen)	42	0	0
„	Mr. Giordani (casts from Venice)	35	0	0
10th Jan.	Mr. Bunney (drawings at Venice)	115	0	0
2nd Feb.	Mrs. Talbot (work at Barmouth)	80	11	11
7th „	Mr. Swan	50	0	0
8th Feb.	Mr. Burgess (second work at Rouen)	42	0	0
18th „	Mr. Bagshawe	180	0	0
26th „	Mr. Burdon (wages)	10	0	0
5th Mar.	Mr. Burdon („)	5	0	0
8th „	Mr. Graham („)	5	0	0
20th Apr.	Mr. Murray	25	0	0
28th „	Mr. Swan	50	0	0
5th May.	Mr. Baker	100	0	0
22nd „	Mr. Murray	150	0	0
30th „	Mr. Burdon and Mr. Graham	20	0	0
13th June	Mr. Bunney	50	0	0
		£959	11	11

I can't get this analysis carried further in time for my now imperatively necessary report, which takes up matters from the beginning of 1881.[1] The gap shall be filled as soon as I've got my spring work off my hands.[2]

BRANTWOOD, *March 22nd*, 1884.

[1] [The "Report" for 1884, dated January 1, 1885, does not do this; but the Accounts issued in 1884 do: see p. 143.]

[2] [The "Financial History" was, however, never resumed.]

8

THE GUILD OF ST. GEORGE ACCOUNTS

1881, 1882, 1883

(1884)

[*Bibliographical Notes.*—The next statement of accounts (which bear an auditors' certificate dated November 21, 1884) was issued as a pamphlet, octavo, pp. 8 (not numbered). On p. 1 (set length-wise) is the heading "The Guild of St. George," followed by Income and Expenditure Account for 1881; p. 2, 1882; p. 3, 1883; p. 4, Balance Sheet, 31 December, 1883; Lists of Subscriptions, pp. 5-7; p. 8 is blank.

These accounts here occupy pp. 143–147.]

THE GUILD OF ST. GEORGE

Income and Expenditure Account, 1st January to 31st December, 1881

Dr. *Cr.*

	£ s. d.	£ s. d.		£ s. d.	£ s. d.
To St. George's Museum, Sheffield—			By Subscriptions—		
Expenditure as per Manager's Account . .	249 15 0		Per Mr. Ruskin, as per list . . .	234 5 3	
Purchases for Museum, per Trustees . £200 0 0			Per Trustees, ditto .	62 0 0	
Ditto, per Mr. Ruskin 741 0 6			Per Mr. E. Rydings, ditto . . .	197 8 0	
	941 0 6				493 13 3
	1190 15 6		,, Dividend on Consols . . .		150 10 9
Less Sale of Catalogues	2 2 6		,, Bank Interest		5 9 8
		1188 13 0	,, Barmouth Cottages— Rents	49 14 4	
,, St. George's Farm, Totley—			*Less*—		
Expenditure for Wages, etc., as per Manager's Account . .	134 14 6		Repairs, Rates, £ s. d. etc. . . 14 19 6		
Less Sale of Produce	77 4 6		On Account of New Buildings . . 34 14 10		
	57 10 0			49 14 4	
Expenditure, per Mr. Ruskin	25 0 0				,, ,,
		82 10 0	,, Balance, Expenditure in Excess of Income for year		1171 6 1
,, Bewdley Estate—					
Expenditure for Wages, etc., as per Manager's Account . .	106 7 1				
Less Sale of Produce	32 5 2				
	74 1 11				
Expenditure for Laying-out Grounds . .	73 2 4				
		147 4 3			
,, Incidental Expenses . . .		227 12 6			
,, Purchase of Land at Walkley		100 0 0			
,, Woollen Mill, Laxey, Isle of Man—					
Salary, as per Manager's Account		75 0 0			
		£1820 19 9			£1820 19 9

THE GUILD OF ST. GEORGE

Income and Expenditure Account, 1st January to 31st December, 1882

Dr. *Cr.*

	£	s.	d.	£	s.	d.		£	s.	d.	£	s.	d.
To St. George's Museum, Sheffield—							By Subscriptions—						
Expenditure as per Manager's Account	333	8	1				Per Trustees, as per list	254	18	0			
Purchases for Museum	1609	1	0				,, Mr. E. Rydings, ditto	122	1	0			
				1942	9	1	,, Mr. G. Allen, ditto	110	15	0			
,, St. George's Farm, Totley—											487	14	0
Expenditure for Wages, etc., as per Manager's Account	144	18	7				,, Subscriptions to MSS. Fund, per Mr. Ruskin				87	7	0
Less Sale of Produce	91	9	1				,, Dividend on Consols				121	16	2
				53	9	6	,, Bank Interest				3	3	0
,, Bowdley Estate—							,, Barmouth Cottages—						
Expenditure for Wages, etc., as per Manager's Account	169	4	4				Rents	48	1	4			
Less Sale of Produce	51	9	0				Gift from Mrs. Talbot towards New Buildings	69	6	0			
				117	15	4		117	7	4			
,, Woollen Mill, Laxey, Isle of Man—							*Less*—						
Salary, as per Manager's Account				105	0	0	Repairs, Rates, etc.	42	2	2			
,, Incidental Expenses				173	0	8	On account of New Buildings	75	5	2			
,, Balance—Income in excess of Expenditure for year				305	15	7					117	7	4
				£2697	10	2					,,	,,	
							,, Proceeds of Sale of £2000 Consols				1997	10	0
											£2697	10	2

THE GUILD OF ST. GEORGE

Dr. *Income and Expenditure Account, 1st January to 31st December, 1883* *Cr.*

	£ s. d.	£ s. d.		£ s. d.	£ s. d.
To St. George's Museum, Sheffield—			By Subscriptions—		
Expenditure as per Manager's Account	542 17 0		Per Trustees, as per list	54 2 0	
Purchases for Museum	50 0 0		,, Mr. E. Rydings, ditto	48 9 0	
		592 17 0	,, Mr. G. Allen, ditto	13 12 0	
,, St. George's Farm, Totley—					116 3 0
Expenditure for Wages, etc., as per Manager's Account	172 7 0		,, Gift from Mr. R. Bennett, by desire of the late Miss Bennett		2569 8 1
Less Sale of Produce	76 3 5		,, Dividend on Consols		121 4 4
		96 3 7	,, Barmouth Cottages—		
,, Bewdley Estate—			Rents	44 18 9	
Expenditure for Wages, etc., as per Manager's Account	161 5 3		*Less*—		
Less Sale of Produce	52 3 0		Repairs, Rates, etc. 20 1 6		
		109 2 3	On Account of future repairs 24 17 3		
,, Incidental Expenses		5 3 3		44 18 9	
,, Purchase of £2000 Consols (by part of Gift from Mr. R. Bennett, see Contra)		2000 0 0			,, ,,
,, Balance—Income in excess of Expenditure for year		3 9 4			
		£2306 15 5			£2306 15 5

THE GUILD OF ST. GEORGE

Dr. *Balance Sheet, 31st December, 1883* *Cr.*

	£ s. d.	£ s. d.		£ s. d.	£ s. d.
To Amounts Due to—			By Cash in the hands of—		
Mr. Ruskin	230 4 9		Staffordshire Joint-Stock Bank (MSS. Fund)	87 7 0	
Staffordshire Joint-Stock Bank	123 0 0		Manager of St. George's Museum	21 3 10	
Manager of Bewdley Estate	44 17 5		Manager of St. George's Farm, Totley	12 5 9	
		398 2 2			120 16 7
,, Income in Excess of Expenditure—			,, Mortgage on Woollen Mill, Laxey, Isle of Man (E. Rydings)		350 0 0
Balance to 31 Dec., 1880	934 15 7		,, Other Assets, value not ascertained, as under—		
Balance to year ended 1882	305 15 7		Bewdley Estate.		
Balance to year ended 1883	3 9 4		St. George's Museum.		
	1244 0 6		St. George's Farm, Totley.		
Less Expenditure in Excess of Income—			Barmouth Cottages.		
Balance, year ended 31st December, 1881	1171 6 1		Land at Walkley and Claughton.		
		72 14 5	Consols, £5146, 12s. 7d.		
		£470 16 7			£470 16 7

We have prepared the preceding Income and Expenditure Accounts and Balance Sheet from the documents submitted to us, and in our opinion they are true Statements of the affairs of the Guild.

HOWARD SMITH & SLOCOMBE,
Chartered Accountants.

21st November, 1884.

THE GUILD OF ST. GEORGE

List of Subscriptions referred to in accompanying Accounts

1881

	£ s. d.	£ s. d.
Per Mr. Ruskin:—		
Margaret Cox	10 0 0	
Mrs. Talbot	200 0 0	
Bank Note	20 0 0	
John and Mary Guy	4 5 3	
		234 5 3
Per the Trustees:—		
Miss Bradley	12 0 0	
E. B.	50 0 0	
		62 0 0
Per Mr. Egbert Rydings:—		
G., £20, £10	30 0 0	
A. B.	6 0 0	
Mrs. Julia Firth	25 0 0	
Wm. Smart, £22, 10s., £22, 10s.	45 0 0	
Sarah Gimson	1 1 0	
Mrs. Lees, £10, £10	20 0 0	
Miss Edith Irvine, £1, £1, £1	3 0 0	
G. Newlands, £7, £4, £4	15 0 0	
M. G. (No. 30), £5, £5, £5, £5	20 0 0	
Miss H. Ormerod	10 0 0	
G. Thomson	5 0 0	
Mrs. Joseph Fry	2 2 0	
W. C.	10 0 0	
W. J. Monk	5 5 0	
		197 8 0
		£493 13 3

LIST OF SUBSCRIPTIONS

1882

	£ s. d.	£ s. d.
Per the Trustees:—		
Miss Guest £5, £5, £5	15 0 0	
Miss Bradley	12 0 0	
E. A. Brooking	121 14 0	
R. C. Foxon	1 4 0	
E. W. Whinfield, Worcester	100 0 0	
Rev. J. P. Faunthorpe	5 0 0	
		254 18 0
Per Mr. Egbert Rydings:—		
Miss Ormerod	3 0 0	
Miss A. Bennett	6 0 0	
Mrs. Firth	25 0 0	
Miss E. Irvine, £1, £1	2 0 0	
G., £10, £20	30 0 0	
W. G.	10 0 0	
Miss Ada Hartnell (1881)	5 0 0	
		81 0 0
Carried forward		£335 18 0

	£	s.	d.	£	s.	d.
Brought forward				335	18	0
Per Mr. Egbert Rydings: *Continued*—						
Miss E. Ormerod	10	0	0			
F. B. B.	16	0	0			
"For St. George"	1	0	0			
A. Basten	1	0	0			
A Wesleyan Minister	1	0	0			
E. M. Derbishire	2	1	0			
Mrs. Lees	10	0	0			
				41	1	0
Per Mr. George Allen:—						
H. Ward, Nottingham	100	0	0			
Miss Nicholl, £1, 5s., £1, 5s.	2	10	0			
J. T. Moore, Yackandandah	3	0	0			
George Allen	5	5	0			
				110	15	0
				£487	14	0

LIST OF SUBSCRIPTIONS

1883

	£	s.	d.	£	s.	d.
Per the Trustees:—						
C. H. Bindley	2	2	0			
T. Thornton	25	0	0			
F. Shut	2	0	0			
W. Casswell	10	0	0			
J. W. Monk	10	0	0			
Rev. J. P. Faunthorpe	5	0	0			
				54	2	0
Per Mr. Egbert Rydings						
Miss Basten	1	0	0			
Mrs. Firth	25	0	0			
Miss Ada Hartnell	10	0	0			
Miss Edith Irvine	0	7	0			
Miss E. Ormerod	10	0	0			
Miss Helen T. Ormerod	2	2	0			
				48	9	0
Per Mr. George Allen:—						
John Morgan	2	2	0			
J. T. Moore, Yackandandah	5	0	0			
Miss Nicholl	1	5	0			
George Allen, Orpington	5	5	0			
				13	12	0
				£116	3	0

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THE GUILD OF ST. GEORGE ACCOUNTS, 1884

(1885)

[*Bibliographical Note.*—The next statement of accounts (which bear an auditors' certificate dated October 27, 1885) was issued as a pamphlet, octavo, pp. 6 (not numbered). On p. 1 is the title.

The Guild of St. George. | Accounts for the Year 1884.

On p. 2, Income and Expenditure Account; p. 3, Balance Sheet; pp. 4, 5, Subscriptions; p. 6 is blank but for the device of the "Birmingham Herald Press."

These accounts here occupy pp. 151–152.

No other accounts were printed by Ruskin.]

THE GUILD OF ST. GEORGE

Dr. *Income and Expenditure Account, 1st January to 31st December, 1884* *Cr.*

	£ s. d.		£ s. d.		£ s. d.
To St. George's Museum, Sheffield—		By Subscriptions—			
Expenditure as per Manager's Account	876 2 9	Per Mr. Ruskin .	224 13 0		
Purchase of Land .	124 14 4	,, Trustees . .	65 0 0		
	1000 17 1	,, Mr. E. Rydings .	86 11 0		
,, St. George's Farm, Totley—		,, Mr. G. Allen .	211 15 0		
Expenditure for Wages, etc., as per Manager's Account	122 16 3			587	19 0
Less Sales of Produce	76 17 7	,, Dividend on Consols .		121	16 2
	45 18 8	,, Proceeds of Sale of £2500 Consols . .		2518	5 6
,, Bewdley Estate—					
Expenditure for Wages, etc., as per Manager's Account	122 11 1				
Less Sales of Produce	31 15 0				
	90 16 1				
,, Purchases—					
Per Mr. Ruskin, 1883	491 4 0				
,, ,, 1884	617 14 0				
,, Trustees . .	212 10 0				
	1321 8 0				
,, Salaries to Artists and Travelling Expenses—					
Per Mr. Ruskin . .	385 0 0				
,, Trustees . .	200 0 0				
	585 0 0				
,, Salary, Manager of Woollen Mill, Laxey, Isle of Man, Mr. E. Rydings	75 0 0				
,, Incidental Expenses . . .	6 12 4				
,, Balance, being Income in excess of Expenditure for year . . .	102 8 6				
	£3228 0 8			£3228	0 8

THE GUILD OF ST. GEORGE

Dr. *Balance Sheet, 31st December, 1884* *Cr.*

	£ s. d.	£ s. d.		£ s. d.	£ s. d.
To Amounts due to—			By Cash in the hands of—		
Mr. Ruskin . . .	428 1 0		Staffordshire Joint-Stock Bank (General A/c) .	110 16 0	
Manager of Sheffield Museum . . .	1 1 8		Staffordshire Joint-Stock Bank (MSS. Fund) .	87 7 0	
Manager of Bewdley Estate . . .	59 3 6		Mr. George Allen (subscriptions) . . .	12 8 0	
		488 6 2	Mr. Egbert Rydings .	86 11 0	
,, Income in Excess of Expenditure—			Manager of Totley Farm	16 7 1	
At 31st December, 1883	72 14 5				
,, ,, ,, 1884	102 8 6				
		175 2 11			
			,, Mortgage on Woollen Mill, Laxey, Isle of Man (E. Rydings)		313 9 1
			,, Consols as on Jan. 1, 1884	5146 12 7	350 0
			Less sold in 1884 .	2500 0 0	
				£2646 12 7	,, ,,
			,, Other Assets, value not ascertained, as under—		
			St. George's Museum, Walkley, Sheffield.		
			St. George's Farm, Totley, Sheffield.		
			Claughton Estate, near Scarborough.		
			Bewdley Estate, Worcestershire.		
			Eight Cottages, Barmouth.		
			Paintings, Drawings, etc., in the hands of the Master, the Artists, and on loan.		,, ,,
	£663 9 1				£663 9 1

We have prepared the preceding Income and Expenditure Account and Balance Sheet from the documents and other information supplied to us, and certify that these Accounts agree therewith.

HOWARD SMITH AND SLOCOMBE,
Chartered Accountants.

27th October, 1885.

THE GUILD OF ST. GEORGE

List of Subscriptions referred to in the accompanying Accounts

			£ s. d.	£ s. d.
Per Mr. George Allen:—				
Miss A. E. Somerscales	1883	5 0 0		
John Morgan	,,	2 2 0		
George Allen	,,	5 5 0		
Esperance	1884	185 0 0		
Mrs. F. A. Pace	,,	2 0 0		
J. R. (dividend)	,,	4 0 0		
John Morgan	,,	2 2 0		
George Allen	,,	5 5 0		
Grace Allen	,,	1 1 0		
				211 15 0
Per Mr. Egbert Rydings:—				
Miss Basten	1884	1 0 0		
Mrs. Joseph Fry	,,	2 2 0		
Miss Ada Hartnell	,,	10 0 0		
Do.	,,	10 0 0		
Miss Emily Harvey	,,	10 0 0		
Mrs. J. Firth	,,	25 0 0		
Miss Edith Irvine	,,	0 7 0		
Mrs. D. Lees	,,	10 0 0		
Do.	,,	10 0 0		
Miss Ormerod	,,	2 2 0		
Do.	,,	5 0 0		
For St. George	,,	1 0 0		
				86 11 0
Per Trustees:—				
J. Cassell	1884	50 0 0		
Rev. J. P. Faunthorpe	,,	5 0 0		
Rev. W. J. Monk	,,	10 0 0		
				65 0 0
Per Mr. J. Ruskin:—				
Constance Oldham	1883	4 0 0		
D. C. Campbell	,,	2 0 0		
Miss A. M. Harrison	,,	5 0 0		
Connie and Eva	,,	2 0 0		
Margaret Cox	,,	8 0 0		
Henry Luxmore	,,	10 0 0		
Ferdinand Bladen	,,	5 0 0		
C. W. Smith	,,	5 0 0		
Frederick R. Leach	,,	5 0 0		
Constance Oldham	,,	4 0 0		
Anonymous	1884	5 0 0		
D. C. Campbell	,,	2 0 0		
Margaret Cox	,,	2 10 0		
Mrs. Talbot	,,	100 0 0		
Henry Luxmore	,,	12 0 0		
Alfred Brown	,,	0 10 0		
George Conyngham	,,	1 0 0		
Mary Wilson	,,	1 0 0		
Ridley Prentice	,,	7 0 0		
Emmeline Miller	,,	5 0 0		
Davina Waterson	,,	0 3 0		
Thomas Sarley	,,	3 0 0		
Alfred Brown	,,	0 10 0		
Mrs. Talbot	,,	35 0 0		
				224 13 0
				£587 19 0

ADDITIONAL PASSAGES RELATING TO ST. GEORGE'S GUILD[1]

THE report which I presented to the members of the Guild of St. George on the occasion of their first general meeting in 1879 (to be had of Mr. G. Allen, Sunnyside, Orpington, Kent, price 6d.[2]) contains, in nearly as short compass as I can put them, all particulars respecting the objects and constitution of the Guild which it is necessary for any one to know who may propose to join it; but as the statement there given, though short, is like too much of the rest of my writings, partly declamatory and figurative, I will try to repeat the contents of it now in simpler terms.

The various feelings and convictions under which the project of the Guild was formed by me in 1870 may be partly gathered out of the early numbers of *Fors Clavigera*. But quite the principal one will only be discerned by very careful readers.

I had long foreseen, with Carlyle, the approach, in connection with the increased force of popular feeling in the Senate, of the troubles in administration of laws respecting land, which have been intensified by the misguided action of the Irish Land League.[3] And it was my hope that the earnest adjuration of Carlyle, followed by the strict analysis which between the years of 1860 and 1870 I had given my best strength to complete, of the economical laws on which the real prosperity of a nation depends, would have obtained so much attention from the thinking part of the public as to obtain for me the support of some influential men in showing, first, what the power of a landlord would become, morally and politically, who devoted himself to the welfare of his peasantry as a quite final, instead of a secondary, object; secondly, what noble influence might be held by a society composed of persons who devoted the portion of their income usually supposed to be spent by Christian men in charity to what I had—whether convincingly or not, at all events conclusively—shown to be the best form of charity, "the purchase of land in healthy districts, and the employment of labourers on that land under the carefullest supervision, and with every proper means of mental instruction."*

My errors were in supposing that any so great object as this could be attained by desultory efforts, and in hoping to persuade men to activities of practical self-denial while I remained in my study amusing myself with plants and pictures.

But it was an element of still greater adversity to me that the recommendation of this peculiar line of charitable conduct, itself, in the apprehension of most men of business, sufficiently visionary, had to be coupled with reprobation of the mechanical instruments and commercial methods

* *Master's Report, 1879*, p. 3. [See now above, p. 17.]

[1] [These passages are printed from sheets of MS. at Brantwood, labelled by Ruskin "Old Report. May be useful, with four sheets of *Fors* unused." The "Report" in question was not completed or issued.]

[2] [For the Report, see above, pp. 15–28; it does not appear, however, to have been placed on general sale: see p. 14.]

[3] [Formed on October 21, 1879.]

of profit of which the invention and institution have been the highest pride and most evident power of our times.

Since my illness, three years ago,[1] not a week, and seldom a day, has passed without my promising myself that next week, or to-morrow, I would give a clear and short account of the objects and plan of St. George's Guild, with which I might satisfy the present questions of any one who might have thoughts of joining it, and which might serve, in case of my death, for the guidance (till further objects or better plans could be decided on) of the operations of the Guild in future.

But the weeks past, and the morrows; and always when I set myself to the task, nothing of what I felt would come into any short compass. I must now get it said somehow, with few words or many.

The first broad notion of the Guild is to get the good people in the country to act together, and with a common aim, against the wicked ones.* For at present, not only, as in the past, wicked men act energetically in the pursuit of money, vanity, and sensual pleasure; but in these days the instruments in their hands are so many, and the facilities of printing, talking, and secret communication so great and rapid, that they can all pull together, push together, and cheat together, with a strength never till now put into their unlucky hands; while, on the contrary, good people—those who love their neighbours, have a sense of honour, and are content with obscure places and few possessions—are not only, as always heretofore, likely to suffer quietly each in his place, or to do modestly the narrow duties nearest to them, too often without asking whether higher duties may not be left undone, but also the strength of the iniquity round them seems so irresistible, and is so, to their solitary efforts, that they not only shrink in cowardice out of the turmoil and foulness of the world, but begin to look on the criminal violence of it as of divine appointment, and even to ask (with the editor of my letters on the Lord's Prayer[2]), "Can there be anything wrong in what we are forced to do by the *nature of things?*" During the course of the last fifteen years I have sacrificed many of the favourite pleasures of my life, great part of my property, and in no sparing measure my strength and health, in the attempt to convince some few of my countrymen of the increasing danger and constant shame of this state of things, and to set on foot some method of national action for its resistance, consisting mainly in these following particulars:—

First, the ascertainment of the real facts of our social state. These are in their truth so distressing that the tendency in all persons of more or less kindly disposition, who yet do not feel deeply enough to put themselves more out of their way than they can help (and this is a description of ninety-nine out of the hundred in the middle and upper classes), or wilfully close their eyes to the misery they cannot without personal inconvenience relieve, and are offended if any attempt be made to convince them of it.

* They often, in the mess that society has got into, look all alike sooty; but the good ones will always wash cleaner, and the rotten ones will only rub dirtier.

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[1] [Ruskin was, therefore, writing this piece in 1881.]

[2] [See, in a later volume of this edition, *The Lord's Prayer and the Church: Letters to the Clergy*, by John Ruskin. Edited, with Essays and Comments, by the Rev. F. A. Malleson. The remark here quoted by Ruskin does not, however, occur in the book; it must refer to some private letter.]

The burden of the appeal made for the poor by Eugène Sue in the *Mysteries of Paris* was always, "Si les Riches *savaient*."[1] Therefore the first object of the St. George's Guild is to secure accurate and intimate knowledge of the circumstances of our poor and neglected classes, and of the incomes of our rich ones, and the employment of them. This knowledge is, of course, the first foundation of national charity and economy, and it is, for innumerable reasons, matter of the extremest difficulty to obtain it. Supposing for a single year that the sums spent by the idle rich in dissolute pleasures and unproductive ostentation could be accurately registered, and, on the other side, the wages given to the poor for the most useful work, together with the number of persons who have perished or become exiles for actual want of bread, the submission of thoughtful and amiable persons to the present order of things would assuredly cease to be complacent. And although it is for the present impossible to obtain such a census and account (for all persons who spend money uselessly and selfishly, although they pretend to justify themselves by the false sophism that their extravagance supports the poor, confess the real verdict of their consciences by terrified indignation at any public scrutiny of their incomes and modes of expenditure)—although, I repeat, such scrutiny is at this time impossible, it is in the power of every intelligent person in the middle classes to ascertain the real state of many neighbouring families; and those endowed with insight and any degree of graphic power in description or narration might give the most instructive accounts of what is left at present unremedied, because unknown. Much good work of this kind has been already done by able novelists, but always with a collateral, and too often a principal, view to the mere excitement of the reader, and filling of their own purses; while the essential truths of their relation are disguised by picturesque treatment, and rendered incredible by vulgar exaggeration. Thus Dickens' picture of Tom-all-Alone's, though the general truth of it would be recognised at once by any police officer of London, Liverpool, Paris, or Marseilles, fails of its practical result on the reader's mind, because the scene seems got up, like the darkness in a theatre, to increase the horror of the extremely improbable death of Lady Dedlock.* The public know very well that baronets' wives do not usually die on the steps of a city churchyard,[2] and accordingly put the whole scene aside as a piece of dramatic fiction. The literal facts, given with vividness and precision, of the course of a single day in one of the back alleys of any great modern city, would never be forgotten by any honest and kind person.

Although I have repeatedly and in nearly all my works, whether on art or national policy, stated the reasons which have induced me to direct

* I have never myself found a lady of title dead at a churchyard gate; but when I was superintending my party of sweepers in St. Giles's, I *did* one day find a dead cat with half its body inside the churchyard, and half out—and one which, by the state of it, must have been there some time, though just at the end of a populous Tom-all-Alone's. Significant of many things touching the present Church —its yards, and its living and dead.

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[1] [For earlier references to the book, see *Modern Painters*, vols. iii. and iv. (Vol. V. p. 372, and Vol. VI. p. 398).]

[2] [See *Bleak House*, ch. lix., and for the earlier description of Tom-all-Alone's, ch. xxii. Compare *Fiction, Fair and Foul*, §§ 8, 9.]

the efforts of the St. George's Guild entirely to the amelioration of country life, I have never expressed distinctly, or completely enough, the difference between the proper relation of the field to the city, and that which has become the principal folly and danger, alike of the citizen and countryman, in the social organization of the nineteenth century. In all healthy states, the city is the central expression of the national religion, the throne of its legal authority, and the exponent and treasure-house of its artistic skill. A perfect city exhibits always these three functions in perfection, and the nobleness of its cathedral, the dignity of its king's palace (or council-house if it be a republic), and the beauty of its architecture and publicly seen painting, concentrate within its sacred walls the final energies and the loftiest pleasures of which the nation is capable. To such a city, the country people of the district look, as the brightest standard of their national faith, the guardian of justice and peace in their social life, the arbiter of their relations with foreign states, and the treasure-house of all that has been most admirable and is most active in the national genius.[1] Such, and such in a supreme degree, were the great cities of Italy, France, Spain, and England in the faith and practice of Christian law. In the faith and practice of unchristian licence, the modern cities of all European states have alike in these days become, literally, cities of the plain, or pits of the plain into which, in precise opposition to the former going up of the tribes as to the mountain of the Lord, the iniquity of the tribes sinks by instinctive drainage into a slime-pit of central corruption, where sin reacting upon sin, and iniquity festering upon iniquity, curdle and coagulate into forms so monstrous, that the eye hath not seen, nor the ear heard them. Where all the principal follies of the nation excite themselves into fraternal fury, and all the principal vices of the nation knot themselves into the loathsomest alliance, and out of which the virus of infectious sin and the glare and rumour of infinitely echoed falsehood spread themselves in overshadowing and thunderous darkness, over the length and breadth of land soon to be left desolate, and through the innocent places of peace, soon to be overthrown. So great is the force of this national gravitation in this present era, that it has paralyzed the powers of thought alike in our politicians and philanthropists, until they accept the foulest conditions of disease as if they were alike inevitable and irresistible. The laws of nature and of common prudence are, however, at last beginning to vindicate themselves on the opposite side, and by methods and with evidence which will be soon found irresistible indeed. To take one example only. The markets of a city which proposes to itself the gathering together only of the wise for counsel and of the skilful in art will never be found to exhaust the resources of the neighbouring country, but a city to which all the fools in the kingdom resort for pleasure, all the luxurious for channels of extravagance, and all the vicious for varieties of temptation, will soon be found to require for its supply the greater part of the produce of neighbouring provinces, and the result in the most literal sense inevitable will be, that which is at last beginning to surprise our own metropolis, namely, that while in a million of square miles round it, it is impossible to get fresh fish on the seashore, or ripe fruit in the gardens, its population have to spend some millions a year in shorage with a result of stranding their British Navy on banks of metropolitan abomination.

[1] [Compare the Preface to Xenophon's *Economist* (Vol. XXXI.).]

PART II

ST. GEORGE'S MUSEUM:

CATALOGUES

[*Bibliographical Note.*—Catalogues of the St. George's Museum and kindred publications have been numerous. They are here enumerated in chronological order:—

1

CONTENTS OF SLIDING FRAMES: 1879

The first Catalogue was prepared by Ruskin, and is accordingly here reproduced (pp. 173–176). It was issued in 1879, octavo, pp. 5. There is no title-page, the drop-title on p. 1 being as given here (p. 173). There are no headlines, the pages being numbered centrally. Issued stitched and without wrappers.

In No. 22 "floral" is a conjectural correction for "and Oral." In Nos. 34 and 35, "Stacey" is corrected to "Stacy."

2

NOTES ON PICTURES IN ST. GEORGE'S MUSEUM

These Notes, issued shortly after the preceding Catalogue, were compiled by Mr. Henry Swan, the Curator; but included one long Note by Ruskin, which had not previously been printed. This Note is in the present edition reprinted as Appendix IX. in Vol. XXIV. (pp. 451–457).

The Notes were issued as an octavo pamphlet, pp. 16. On p. 16 was an extract from *Fors Clavigera* (see below, p. 160). The drop-title on p. 3 is "Collected Notes on some of the | Pictures in the St. George's Museum, | Sheffield."

Issued in grey wrappers lettered on the front "The | St. George's Museum, | Upper Walkley, | Sheffield," enclosed in a plain rule, with "Closed on Thursdays" (omitted in some copies) above the rule, and the imprint—"T. Rodgers, Typ., Sheffield"—below.

A brief abstract of the "Notes" is subjoined in order to illustrate the gradual development of the Museum:—

"COLLECTED NOTES ON SOME OF THE PICTURES IN THE ST. GEORGE'S MUSEUM, SHEFFIELD

1A. St. George. *J. R., after Carpaccio.*
[Now No. 67: see p. 197.]

1B. Rough Sepia Sketch, showing the whole subject.
[Now No. 66: see p. 197.]

2A. The Princess's Bedchamber. *Copied by J. Ruskin.*
['The Dream of St. Ursula,' not now in the Museum; removed to Oxford: see Vol. XXI. p. 300. A photograph coloured from Ruskin's copy is reproduced in Vol. XXVII. Plate VIII.]

2B. The King's Consent. *Copied by Fairfax Murray.*
[Now No. 56: see p. 195.]

2C. The Benediction. *Copied by F. Murray.*
[Now No. 60: see p. 196.]

2D. The Instant before Martyrdom. *Copied by F. Murray.*
[Now No. 61: see p. 196.]

3. The Lippi Madonna. *Copied by F. Murray.*

This drawing and the second in the St. Ursula Series were the first pictures sent by the Master to the Museum. The following are his notes relating to them.

[Here followed the notes already printed as Appendix IX. in Vol. XXIV. (pp. 451–454).]

The Lippi is a present from the Master, £15. The Carpaccio, bought by St. George, £10.

4. Panorama of the Alps. *J. Ruskin.*
[Now No. 91: see p. 233.]

5. The Wreck. *W. Small.*
[Now No. 320: see p. 249.]

6. The Verrocchio Madonna.
[Now No. 42: see p. 193.]

Ehrenbreitstein. *After Turner, copied by Arthur Severn.*
[Now No. 93 ("Coblentz"): see p. 230.]

St. Mary of the Thorn, part of the Chapel (now in ruins). *J. R.*
[Now No. 3: see p. 210.]

The Funeral of St. Jerome. *Copied by F. Murray, after Carpaccio.*
[Now No. 64: see p. 198.]

As want of space at present renders it impossible to make rightly visible to visitors more than a very few of the drawings in colour relating to St. Mark's (which have been executed for this Museum under the direction of the Master by Mr. Bunney and Mr. Rooke), all notice of these has been omitted from this provisional list, which pretends only to meet the immediate requirements of a provisional building.—HENRY SWAN, *Curator.*"

The "Notes" ended with an extract from *Fors Clavigera*, Letter 88, § 15 (Vol. XXIX. p. 395), headed "Enlargements, Proposed by the Master of the Guild, John Ruskin, LL.D." A footnote was appended, thus: "Subscriptions received at the Offices of the Sheffield Banking Company, George Street; or may be forwarded direct to the Curator of the Museum."

3

CATALOGUES OF THE MINERALS AT ST. GEORGE'S MUSEUM: 1877, 1886

These have already been described and printed: see Vol. XXVI. pp. 416–456.

4

CATALOGUE OF DRAWINGS FOR ST. GEORGE'S GUILD, 1886

This Catalogue was written by Ruskin, and is accordingly here printed (pp. 177–180). The drawings were exhibited in May and June, 1886, at the Fine Art Society's rooms, where at the same time a collection of drawings by Mr. Albert Goodwin was shown. Ruskin's Catalogue was issued in two forms: (1) first, bound up with a catalogue (not by Ruskin) of Mr. Goodwin's drawings, and (2) afterwards separately.

First Edition (May 1886).—Of the combined Catalogue, the title-page was:—

> *Exhibition, No. 42.* | Catalogue of | I. | A Collection of Drawings | in | City, Town, and Hamlet, | by | Albert Goodwin, R.W.S. | II. A Series of Drawings | made for | St. George's Guild | under the direction of | Mr. Ruskin | With Prefatory Notes | 148, New Bond Street, | *May*, 1886.

Octavo, pp. 12. Issued in mottled-grey paper wrappers, with the title-page reproduced upon the front. There are no headlines, the pages being numbered centrally. At the foot of p. 12 is the imprint "Printed by J. S. Virtue & Co., Limited, City Road, London."

A note (by the artist) to Mr. Goodwin's drawings is on pp. 3–4; and the list of his drawings, pp. 4–7. "Note by Mr. Ruskin on the Drawings belonging to St. George's Guild," pp. 7–9; List of Drawings, pp. 9–12.

Second Edition (June 1886).—The title-page of the separate Catalogue is as follows:—

> *Exhibition, No. 42.* | Catalogue of | A Series of Drawings | made for | St. George's Guild | under the direction of | Mr. Ruskin | With Prefatory Note | 148, New Bond Street, | *June*, 1886.

Octavo, pp. 8. Issued as before, with the new title-page reproduced upon the front. No headlines. Imprint as before. Note, pp. 3–5; List, pp. 6–8.

In No. 123 "Bergamo" is here a correction for "Baryaino."

5

PRELIMINARY CATALOGUE OF ST. GEORGE'S MUSEUM, 1888

The next Catalogue, compiled by Mr. Howard Swan (son of the Curator), contains many extracts from Ruskin's writings, but no new matter by him. It is, therefore, not here reprinted; but, for the sake of completeness, a description of the Catalogue is subjoined. The title-page is:—

> Preliminary | Catalogue | of the | St. George's Museum, | Walkley, Sheffield. | With Notes on | its Aims and Proposed Development, and also | of the Nature and Purposes of the | St. George's Guild; | selected from the writings of the Master | of the Guild, | John Ruskin, LL.D., | and with References to the Descriptions of | many of the Objects in his already | Published Works. | Compiled by Howard Swan, A.S.Tel. Eng. | 1888; Printed and Published by W. D. Spalding & Co., Change Alley, Sheffield; | and to be also obtained of T. Widdison, Fargate; Pawson & Brailsford, High Street; | or of the Curator of the Museum, Henry Swan, St. George's Museum, | Walkley, Sheffield. | Price Sixpence.

Octavo, pp. 65, issued in buff-coloured wrappers.

The Catalogue begins with a Preface by the compiler (p. 3) and a selection (pp. 5–8) of "Notes by J. Ruskin" on the aims of the Museum: these are taken from *Fors*, and the *General Statement* (above, pp. 51 *seq.*). On p. 9 is a statement of "What the St. George's Museum is": this is reprinted in the Introduction to the present volume (above, p. l.). Then (pp. 11–52) follows:—

"LIST OF THE SCULPTURES AND PAINTINGS, ETC.

PART I.—ARCHITECTURE AND SCULPTURE

Paintings of Architecture.

[Nine examples were enumerated under this head; namely, Nos. 1, 2, some of the mosaics of St. Mark's, 7 and 8 in the present numbering.]

Casts.

[Forty-nine examples; see pp. 188, 189, below.]

Photographs and Drawings in Cases.

Case A.—Illustrations, by Photograph, of the Sculpture of Venice, in her Commercial Power and Faith.

[See below, p. 205.]

Case B.—Treatment of Figure in Sculpture.

1. Photograph of part of Archivolt of Central Door of St. Mark's.

2. Study of the Second Boss of the same (counting from left to right), at a slightly greater distance. *J. Ruskin.*

[See below, pp. 175, 203.]

Photograph B. No. 1, also shows—

Panel on the left of Central Dome of St. Mark's representing St. George, seated, sheathing his sword.

[See Vol. XXIV. Plate LVI. (p. 244).]

3.* Study of the Capital of the Eastern Pillar of the Piazzetta. Last forms of Greek Sculpture, Byzantine, fifth century. *J. Ruskin.*

[See below, p. 175.]

4. Study of Moss and Wood Sorrel, drawn of the natural size for their sculpturesque forms. *J. Ruskin.*

[See below, p. 239.]

5. Western Porches of Abbeville. Architecture of the Northern School of fifteenth century, the ornamentation founded on leaves of kale-cabbage, and oak. Photograph.

6.* Sketch of Second Crocket of Central Gable, opposite × in No. 5.

7. Fast Sketch of Withered Oak, showing the Conditions of Form which a true sculptor looks for—not outline. *J. Ruskin.*

[See below, pp. 175, 239.]

8.* The same subject, studied more deliberately, and first carried into the stage where colour supervenes in painting. *J. Ruskin.*

[See below, p. 175.]

9.* Fast Sketch of Cabbage Leaf, showing its natural adaptations to the form of the northern crocket. *J. Ruskin.*

[See below, p. 175.]

10. Fast Sketch of Sea-weed, showing the outlines of languor in the floating leaf, as opposed to those of strength in the springing one. *J. Ruskin.*

[See below, pp. 175, 239.]

* Not in the Museum at present.

Case C.—Studies of Wood Carving from Amiens Cathedral.

[See below, p. 215.]

Case D.—Studies of Continental Street Architecture.

[This Case contained eleven studies by F. Randal, not enumerated.]

The following examples were next given:—

Part of Archivolt of North-west Door of Rouen Cathedral. Photograph.

Study from Photograph of part of Archivolt of Rouen Cathedral. *J. Ruskin.*[1]

Study of Cast of Blackberry Leaf. *F. Randal.*[2]

Inscription on the oldest Church in Venice. [See below, p. 173.]

PART II.—PAINTING.

Case E.—Illustrations of Early Italian Religious Art.

[This included Nos. 37, 72–76, 70, 62, in the present arrangement.]

Paintings hung in Gallery.

[These were Nos. 63, 55, 56, 57, 60, 61, 39, 47, 44, 45, 34, 42, 99, 100, 66, 67, 91, 106, 93, 285, and 290, in the present arrangement.]

Pen and Ink Drawings.

[These included the four drawings for *Roadside Songs* (see p. 249), Holbein's Bishop Fisher, incorrectly described as "More" (p. 201), Burne-Jones's "Love" (*ibid.*); and also two of the Drawings, then ascribed to Mantegna, from the book now in the British Museum (see Vol. XV. p. 180 and Vol. XXII. p. 426).]

[P. 40 contained passages from *The Laws of Fésole*, headed "Natural History and Paintings."]

Case F (p. 41).—Illustrations of the Construction of the Plumage of Birds. For decorative beauty only, and without reference to purposes of defence, warmth, or flight.

[This contained Ruskin's studies of peacock's feathers (p. 244) and studies by H. S. Marks (p. 248).]

Case G (p. 42).—Flower Painting.

[Nos. G 1, 2, 10, 11, 6, 7, 4, 8, 5 (pp. 240–242), in the present arrangement.]

Case H (pp. 43, 44).—Plates in Illustration to *The Laws of Fésole.*

[Copies of the ten Plates in that book.]

Case I (p. 45).—Original Pencil Sketches by John Leech.

[Ten in number selected from the collection described below, pp. 246–248.]

Case J (pp. 45–46).—J. M. W. Turner: Sketches and Engravings.

[This contained a pencil drawing of "Conway Castle" (see below, p. 230) and engravings of "Rome from Monte Mario" and "Turin from the Superga."]

Case K (p. 46).—*Turner's Liber Studiorum.*

[Ten of the Plates.]

Case L (pp. 47–49).—Engravings.

[This contained three by Dürer, "The Knight and Death," "Melencolia," and "Portrait of Erasmus" (see p. 251).]

Case M (p. 49).—Smaller Engravings, by Albert Dürer.

[Namely, "St. George on Foot," "St. George on Horseback," "Christ before Pilate," "Christ before Caiaphas," "Apollo and Diana," and "St. George on Foot" (second copy): see p. 251.]

[1] [So in Mr. H. Swan's catalogue, but the study is, in fact, by F. Randal: see below, p. 218.]

[2] [This should have been "Whortleberry": see now p. 239.]

Lectern (pp. 49–50).—Holbein's "Dance of Death" (see below, p. 251); and Bewick's "History of British Birds."

[With regard to the latter it was stated that Ruskin's autograph notes "will be published separately for the use of students." This was not done; but see now below, pp. 281–288.]

Illuminated Manuscripts (pp. 50–52).

[See now, pp. 254–258.]

[Extracts from Ruskin's writings on art generally followed (pp. 53–57); and the following announcement was given:—]

The completion of the Catalogue of the Museum will probably include the following, published, each separately, with full description, for the use of students. The Divisions herein partly set forth are:—

I. Architecture and Sculpture.

II. Painting—including Art Painting, Natural History Painting, Drawings, Engravings, and Manuscript Illumination.

The Catalogue of Division III.—Minerals and Precious Stones can be seen at the Museum; besides these there will be:—

Coins and Seals.

Library of Books.

Notes upon Special Works, as Bewick's "British Birds," Turner's "Rivers of France," etc., and the Illuminated Manuscripts.

Botany.

Zoology."

A general explanation about St. George's Guild came next (pp. 58–63), and the Catalogue concluded with a perforated detachable leaf, containing the following Subscription Form:—

"ST. GEORGE'S GUILD

FORM TO BE FILLED UP BY ANY ONE DESIROUS OF CONTRIBUTING TO THE FUNDS OF THE GUILD

I, *the undersigned, am desirous of contributing to the funds of* ST. GEORGE'S GUILD, *for the object undernamed, to which I have set my initials; and herewith enclose the sum of* £ *s. d.*

(*Signed*)_____

*Address*_____

_____

*Date*_____

I. Museum Buildings.

II. Purchase of Manuscripts and other objects of general interest for St. George's Museum.

III. Historical Investigations and Illustration, Copies of Finest Art (as St. Mark's, Venice, etc.)

IV. Agricultural Work.

Please forward this form when filled up to the Trustees of the Guild, MR. GEORGE BAKER, Beaucastle, Bewdley, or MR. GEORGE THOMSON, Woodhouse Hill, Huddersfield:—or to the Curator of the Museum, MR. HENRY SWAN, Walkley, Sheffield; or direct to the SHEFFIELD BANKING COMPANY, George Street, Sheffield.

Inquiries with respect to the Museum or the Guild may be made of the CURATOR, or of the Trustees as above, and also of REV. DR. DALLINGER, F.R.S., Wesley College, Sheffield."

The Museum was in 1890 transferred from Walkley to Meersbrook Park, Sheffield (see p. xlviii.); and the Catalogues next to be described refer to its arrangement in the latter place.

6

CATALOGUE OF THE RUSKIN LIBRARY: 1890

This Catalogue was compiled by Mr. William White, who succeeded Mr. Henry Swan as Curator of the Museum. Ruskin sanctioned, but did not collaborate in, the Catalogue, and it is therefore not here reprinted, though it has been used in the preparation of the General Catalogue (see p. liv.). The title-page is:—

> A | Descriptive Catalogue | of the | Library and Print Room | of | the Ruskin Museum, | Sheffield. | With Notes and Extracts from the Works | of Professor Ruskin. | First Issue. | George Allen: | Sunnyside, Orpington, Kent | and 8, Bell Court,[1] Temple Bar, London. | 1890. | Entered at Stationers' Hall.

Octavo, pp. xii.+95. Prefatory Note, pp. v.–viii.; Regulations for the use of the Library and Print Room, pp. ix.–x.; Contents, pp. xi.–xii.; Text, pp. 1–91; Index, pp. 93–95.

Issued on November 12, 1890, in paper wrappers of a brownish-pink colour, with the title-page (enclosed in a double-ruled frame) reproduced upon the front; the words "Price One Shilling" being added at the foot.

7

POPULAR HANDBOOK TO THE RUSKIN MUSEUM (1891)

For this Handbook, again, Ruskin was not responsible; nor does it contain any notes by him. It is therefore not here reprinted, though use has been made of its information in the preparation of the General Catalogue now given.

First Issue (1891).—This was compiled by Mr. William White. The title-page is:—

> A | Popular Handbook | to | the Ruskin Museum, | Sheffield. | First Issue. | George Allen, | Sunnyside, Orpington, Kent; | and 8, Bell Yard, Temple Bar, London. | 1891. | Entered at Stationers' Hall.

Octavo, pp. vi.+17. Introductory Remarks, pp. iii.–vi.; Text, pp. 1–17. Upon the reverse of the title-page and of the last page are extracts from Ruskin's Works.

Issued on November 14, 1891, in dark grey paper wrappers, with the title-page (enclosed in a double-ruled frame) reproduced upon the front. The words "Price Twopence" are added below the rule. On p. 4 of the cover is a statement of the times of opening and closing the Museum.

Second Issue (1900).—This was compiled by Mr. Gill Parker, who succeeded Mr. White as Curator in 1899. The Handbook was modelled on Mr. White's, but was rewritten, and illustrations were introduced. The title-page is:—

> [*Arms of Sheffield*] | City of Sheffield. | Ruskin Museum. | A | Popular Illustrated Handbook | to | the Collection of Minerals | and | Objects of Art. | Published under the Direction of the Ruskin Museum Committee. | George Allen, | Ruskin House, | 156, Charing Cross Road, W.C. | 1900. | Entered at Stationers' Hall.

Octavo, pp. xii.+36. Contents, p. iv.; "John Ruskin. A Biographical

[1] A mistake on the title-page for "Yard."

Note," pp. v.–vii.; Introductory Note, pp. viii.–xii.; Minerals, pp. 1–11; Casts of Sculpture, pp. 11–14; Picture Gallery, pp. 15–30; Library, pp. 30–32; Print Department, pp. 32–34; Quotations (see below), p. 35.

Issued on September 3, 1900, in grey paper wrappers, with the title-page reproduced on the cover, the words "Price Threepence" being substituted for "Entered at Stationers' Hall." On p. 2 of the wrapper is a list of officials; on p. 3, "George Allen's List"; on p. 4, "Times of Opening and Closing."

On p. 35 are the following quotations[1] (not always verbally accurate) which appear upon the friezes of the Galleries and Library; they were selected by Mrs. Firth, of Ambleside:—

MINERAL ROOM

"Pleasant wonder is no loss of time."—*Ethics of the Dust*, § 98.
"There are so many [beautiful] things we never see."—*Ethics of the Dust*, § 43.
"All judgment of art is founded on the knowledge of nature."—*Elements of Drawing*, § 94.
"You will never love art well till you love what she mirrors better."—*Eagle's Nest*, § 41.

PICTURE GALLERY

"Noble art is nothing less than the expression of a great soul; and great souls are not common things."—*A Joy for Ever*, § 136.
"Great art is the expression by an art-gift of a pure soul."—*Queen of the Air*, § 106.
"All great art is praise."—*Our Fathers have Told Us* (Preface).
"A man's happiness consists infinitely more in admiration of the faculties of others than in confidence in his own."—*Fors Clavigera*, Letter 9, § 8.
"Nothing that is great is easy."—*The Two Paths*, § 123.
"What we like determines what we are."—*Crown of Wild Olive*, § 54.

LIBRARY

"The teaching of art is the teaching of all things."—*Fors Clavigera*, Letter 76, § 5.
"You must love the creation you work in the midst of."—*The Two Paths*, § 136.
"What we want art to do for us is to immortalize."—*The Stones of Venice*, iii. ch. ii. § 23.
"Every noble life leaves the fibre of it interwoven for ever in the work of the world."—*Proserpina*, i. ch. iii. § 31.

8

PRINCIPLES OF ART AS ILLUSTRATED IN THE RUSKIN MUSEUM: 1895

This work, by Mr. William White, is an elaborate concatenation of passages from Ruskin's books, arranged with a view to the examples of art contained in the Museum. It contains some Notes by Ruskin which had not previously been printed. These are included in the General Catalogue given below (pp. 183–293). The general arrangement of Mr. White's book has been followed in it, and large use has been made of his notes. The title-page is:—

> The | Principles of Art | as Illustrated by Examples | in | the British Museum | at Sheffield: | with Passages, by permission, from the Writings of | John Ruskin | Compiled by | William White. | London: | George Allen, 156, Charing Cross Road. | 1895. | [*All Rights Reserved*].

Octavo, pp. xlviii. + 635. Author's Preface, pp. v.–xviii.; List of Works Quoted, pp. xix.–xxv.; Contents, pp. xxvi.–xxx.; List of Plates, p. xxxi.; Introduction, pp. xxxiii.–xlviii.; Painting, pp. 1–212; Architecture, pp. 213–443; Stained and Painted Glass, pp. 444–459; Landscape, pp. 460–503;

[1] The precise references are now added.

Natural History, pp. 504–590; Appendix (Loan Collection of Drawings by Turner, from the National Gallery), pp. 593–607; Indices, pp. 609–634; Corrigenda, p. 635.

Issued in November 1895 in green cloth boards, lettered "The Principles | of Art | as Illustrated | in the | Ruskin Museum. | William White. | George Allen." Price 10s. 6d.

The whole of the drawings and prints in the possession of the Museum are not exhibited at one time. Nos. 9–13 in this list are Catalogues of occasional exhibitions of particular groups—a system recently instituted by the present Curator.

9

DRAWINGS OF PICTURESQUE SCENES AND BUILDINGS, 1901

There is no title-page or wrapper. On p. 1 (after the Arms of the City of Sheffield) come the words:—

The Ruskin Museum. | A Supplementary Catalogue | With Descriptive Notes | of | Drawings of Picturesque Scenes | and Buildings | in | France, Switzerland, and Italy. | Spring Exhibit, 1901. | Series "A." | *Printed under the direction of the Ruskin Museum Committee.* | [Explanatory Note.] | Pawson & Brailsford, Printers, Sheffield.

Octavo, pp. 12, wired. The drawings described are a selection from those in the General Catalogue below.

10

DRAWINGS BY JOHN RUSKIN, ORIGINAL AND FACSIMILE, 1901

The form of this Catalogue is the same as in No. 9. On p. 1 (after the City Arms) come the words:—

The Ruskin Museum. | A Supplementary Catalogue | With Descriptive Notes | of | Drawings by John Ruskin | Original and Facsimile. Autumn Exhibit, 1901. | Series "B." | *Printed under the direction of the Ruskin Museum Committee.* | [Explanatory Note.] | Pawson and Brailsford, Printers, Sheffield.

Octavo, pp. 16, wired. The examples described are (1) all the original drawings by Ruskin in the Museum; included in the General Catalogue below. (2) Some original drawings by Ruskin lent by private owners (see, in a later volume, the General Catalogue of his drawings). (3) Plates from his books. The Museum has a large collection of these; they are not included in the following catalogue.

11

EXAMPLES ILLUSTRATIVE OF THE ART OF TURNER, 1902

The lettering after the City Arms, as before, is:—

The Ruskin Museum. | A Supplementary Catalogue | With Descriptive Notes | of | Examples Illustrative of the Art | of | J. M. W. Turner, R.A. | Spring Exhibit, 1902. | Series "C." | *Printed under the direction of the Ruskin Museum Committee.* | [Explanatory Note.] | Loxley Brothers, Printers, Sheffield.

Octavo, pp. 22, wired. The Museum specimens in this exhibit (which included also various loans) are all given in the General Catalogue below.

12

THE OLD ITALIAN MASTERS, 1903

The lettering after the City Arms, as before, is:—

The Ruskin Museum. | A Supplementary Catalogue | With Descriptive Notes | of | Examples Illustrative of the Art | of | the Old Italian Masters. | Spring Exhibit, 1903. | Series "D." | *Printed under the direction of the Ruskin Museum Committee.* | [Explanatory Note.] | Wm. Townsend and Son, Printers, Sheffield.

Octavo, pp. 28, wired. With a few exceptions (which were Museum examples, included in the General Catalogue), this exhibition consisted of studies after the Italian masters, executed by Mr. F. Randal, and the property of Mr. G. P. Wall, of Sheffield.

13

MASTERWORKS OF ENGRAVING, 1904

This, again, is a special Catalogue of a selection of the Engravings in the Museum; the greater part of the examples shown were, however, lent for exhibition by Mr. G. P. Wall of Sheffield. There is no title-page or wrapper. On p. 1, after the Arms of the City of Sheffield, are the words:—

The Ruskin Museum. | A Supplementary Catalogue | With Descriptive Notes | of | The Masterworks of Engraving. | Spring Exhibit, 1904. | Series "E." | *Printed under the direction of the Ruskin Museum Committee.* | [Extract from *Ariadne Florentina*, § 121.] | Wm. Townsend and Sons, | Printers, | Sheffield.

Octavo, pp. 35.

14

GENERAL CATALOGUE OF THE MUSEUM

This Catalogue (pp. 183–293), compiled for the present volume, enumerates the principal contents of the Museum as now (1907) existing in Meersbrook Park.

Use has been made, in its compilation, of most of the Catalogues already enumerated.

The Descriptive Notes by Ruskin, which it includes, are, for the most part, distinguished by being printed in leaded type; they are collected from the following sources (as already briefly explained above, pp. liii.–liv.):—

(*a*) Mr. W. White's *Principles of Art* (No. 8, above). Notes by Ruskin, not previously published, were printed on pp. 59, 62, 72, 360, 382, 509–514, 516–518, 539, 545, 548, 553, 589–590 of that book; and these are now reprinted on pp. 194, 193 and *n.*, 210, 212, 233–238, 241, 243, 245, 270 here. The notes were given by Mr. White from various memoranda and proofs in his possession.

(*b*) One note is reprinted from Mr. Howard Swan's Catalogue (No. *5*, above): see p. 230.

(*c*) Other notes, also hitherto unprinted, are given from printed proofs (found among Ruskin's papers at Brantwood) of the beginning of a Catalogue of the Drawings and Pictures. For these notes, see pp. 202–203, 208, 210, 233–238.

(*d*) Notes, hitherto unprinted, are given from a MS. inventory which Ruskin began to draw up; the MS. is at Brantwood. For these notes, see pp. 213, 225, 238.

(*e*) A large number of notes are given from Ruskin's letters to the several artists: see the Catalogue *passim*.

(*f*) Finally, notes on the Coins (pp. 268–277) are given from printed proofs of an intended Catalogue.

In addition to the Catalogues above enumerated, the Ruskin Museum Committee has from 1891 onwards printed an *Annual Report*, recording accessions, numbers of visitors (see above, p. lxxv.), etc.

The St. George's Museum, both at Walkley and in Meersbrook Park, has formed the subject of numerous articles, reviews, and pamphlets. Among these the following may be mentioned:—

"A Visit to Ruskin's Museum," by Edward Bradbury (*Magazine of Art*, December 1879, vol. 3, pp. 57–60).—This article is referred to appreciatively by Ruskin in *Fors Clavigera*, Letter 88 (Vol. XXIX. p. 396 *n.*).

"St. George's Museum, Sheffield," by W. C. Ward (*Art Journal*, August 1882, N.S., vol. 2, pp. 240–242).

"Mr. Ruskin's Museum at Sheffield," by E. S. P. (*National Review*, May 1885, vol. 5, pp. 403–412).

"Mr. Ruskin's Museum:" an abstract of Mr. Howard Swan's Catalogue (*Times*, January 21, 1888).

"Mr. Ruskin's Museum at Sheffield," by Edward Bradbury (*Magazine of Art*, August 1888, vol. 11, pp. 346–347).

"The Ruskin Museum: its New Quarters at Meersbrook Park, Sheffield," by A. F. (Albert Fleming; *Pall Mall Gazette*, January 6, 1890).

"The Ruskin Museum at Sheffield" (*Daily Graphic*, April 15, 1890).

"The St. George's Guild, with some Account of the Ruskin Museum at Sheffield:" chapter v. of E. T. Cook's *Studies in Ruskin* (1890).

The Function of Museums, as Considered by Mr. Ruskin, by William White, 1893 (a pamphlet of twenty-four pages, reprinted from the proceedings of the "Museums Association, London Meeting, 1893").

"The Ruskin Museum and its Treasures," by Alfred Sprigg (*Windsor Magazine*, 1895, vol. i. pp. 132–140).

"The Ruskin Museum at Sheffield," § 7 in chapter xii. of J. A. Hobson's *John Ruskin, Social Reformer* (1898).

Practical Notes and Suggestions on Modes of Exhibiting Museum Specimens, by William White, 1899 (a pamphlet of nine pages, reprinted from the

proceedings of the "Museums Association, Sheffield Meeting, 1898," and giving particulars of various arrangements and contrivances in the Ruskin Museum).

"Das Ruskin-Museum: ein Museum für die Bildung des Volkes," von Gill Parker (aus dem Englischen übersetzt), pp. 17–39 in the following publication: *Centralstelle für Arbeiter-Wohlfahrtseinrichtungen: Vorberichte für die XII. Konferenz am 21. und 22. September 1903 in Mannheim.* Berlin, 1903. Reprinted in the full Transactions of the Society, Berlin, 1904.]

ST. GEORGE'S MUSEUM AT WALKLEY

1. CONTENTS OF LARGE SLIDING FRAMES (1879)

2. CATALOGUE OF DRAWINGS MADE FOR ST. GEORGE'S GUILD (1886)

1

CONTENTS OF LARGE SLIDING FRAMES[1]

(1879)

FIRST COMPARTMENT.—ILLUSTRATIONS OF EARLY ITALIAN RELIGIOUS ART

1. Inscription on the front of the oldest church in Venice, St. James of the Rialto. The church was founded in 421, but the cross and inscriptions are of the ninth century, at the beginning of the rise of the Venetian mercantile power. The inscription on the cross is:—

SIT CRVX VERA SALVS HVIC TVA CHRISTE LOCO.

"Be Thy true cross, oh Christ, the safety of this place."
(*Health* included in the word SALVS.)

The inscription on the band is:—

HOC CIRCA TEMPLVM SIT JVS MERCANTIBUS ÆQVVM,
PONDERA NEC VERGANT NEC SIT CONVENTIO PRAVA.

"Around this temple let the merchants' law be just,
His weights true, and his agreements fair."

This inscription, before unknown, was discovered by the Master of the Guild in 1876.[2]

2. St. George baptizing the Princess and her Father. The Dragon transformed to a dog at his feet. Sketch by Mr. C. F. Murray, from painting by Carpaccio, in St. George's Chapel, at Venice.[3]

[1] [This is the Catalogue (drawn up by Ruskin) of the few frames as first arranged; for Bibliographical Note, see above, p. 159.]
[2] [For a facsimile of the inscription, see Plate LXII. in Vol. XXI. (p. 268). For another reference to it, see Vol. XXIX. p. 99.]
[3] [Now No. 69 in the Museum: see below, p. 197.]

3. St. Jerome introduces the Lion to his Monks. Study by Mr. Murray, as above.[1]

4. St. Tryphonius taming the Basilisk. ("Shrine of the Slaves," p. 10.[2]) Study as above.

5. The Separation of Light from Darkness and Land from Water. Study as above, from the Hem of the Robe of the High Priest in Carpaccio's picture of the "Presentation in the Temple."[3]

6. The Making of the Sun and Moon. Another compartment of the same border.

7. The Making of the Trees. Another compartment of the same border.

8. Not yet filled.

9. Not yet filled.

10. Children with their Guardian Angels, by Filippo Lippi. Copied by Mr. F. Murray, and very beautiful and true to the picture.[4]

SECOND COMPARTMENT. — ILLUSTRATIONS BY PHOTOGRAPH OF THE SCULPTURE OF VENICE IN HER COMMERCIAL POWER AND RELIGIOUS FAITH

11. North-West Door of St. Mark's.

12. Mosaic in Vault of the same.

13. Left side of Arch of the same.

14. Right side of Arch of the same.

15. Piazzetta Shafts, bearing Statues of St. Mark (as the Lion) and St. Theodore.

16. The same, with Island of St. Giorgio in distance, showing the St. Mark Lion more clearly.

17. The Lion Shaft and Ducal Palace.[5]

18. The "Largitas" Capital of the Ducal Palace.

[1] [Really by Signor Alessandri. Now No. 62: see below, p. 197.]
[2] [The reference is to the original edition of *St. Mark's Rest* in separate Parts: see now, § 171 (Vol. XXIV. p. 342). The study is now No. 70 in the Museum: see below, p. 197.]
[3] [Nos. 5, 6, and 7 are now Nos. 72, 73, and 74: see below, p. 198.
[4] [Now No. 37: see below, p. 191.]
[5] [For notices of some of the photographs here numbered 11–17, see *Fors Clavigera*, Letter 78 (Vol. XXIX. pp. 124 *n.*, 131).]

19. The Philosopher's Capital.[1]

20. The "Adam of Clay" Capital, inscribed in front:—

DE LIMO DOMINVS ADAM, DE COSTA FORMAVIT ET EVAM.

"Of the Clay, the Lord formed Adam, and of the Rib, Eve."[2]

THIRD COMPARTMENT.—TREATMENT OF FOLIAGE IN SCULPTURE

21. Part of Archivolt of Central Door of St. Mark's.[3]

22. Study of the Second Ball of the same (counting from the left to right) at a slightly greater distance. (J. R.)[4]

23. Study of the Capital of the Eastern Pillar of Piazzetta, Venice. Last forms of Greek floral sculpture. Byzantine, fifth century. (J. R.)[5]

24. Study of Moss and Woodsorrel, shown of natural size for their sculpturesque forms. (J. R.)[6]

25. Architecture of Northern School of fifteenth century, the ornamentation founded on leaves of kale-cabbage and oak. (Western porches of Abbeville.) Photograph.

26. Sketch of Second Crocket of Central Gable, opposite X in No. 25.[7]

27. Fast Sketch of Withered Oak, showing the conditions of form which a true sculptor looks for—not outline. (J. R.)[8]

28. The same subject, studied more deliberately, and first carried into the stage where colour supervenes in painting. (J. R.)[9]

29. Fast Sketch of Cabbage Leaf, showing its natural adaptation to the form of the northern crocket.[10]

30. Fast Sketch of Sea-weed, showing the lines of languor in the floating leaf, as opposed to those of strength in the springing one.[11]

[1] [For the "Virtues" and "Sages" capitals, see Vol. XXIX. p. 116 and Plate II.]
[2] [See Vol. XXIX. p. 125.]
[3] [This was apparently a photograph.]
[4] [For No. 22 (a drawing by Ruskin, now No. 29), see below, p. 203.]
[5] [This drawing is no longer in the Museum.]
[6] [Now No. 168: see below, p. 239.]
[7] [No longer in the Museum.]
[8] [Now No. 167: see below, p. 239.]
[9] [No longer in the Museum; possibly it is No. 31 in Working Series No. 2 at Oxford (Vol. XXI. p. 304).]
[10] [No longer in the Museum.]
[11] [Now No. 169: see below, p. 239.]

FOURTH COMPARTMENT. — ILLUSTRATIONS OF THE CONSTRUCTION OF THE PLUMAGE OF BIRDS, FOR DECORATIVE BEAUTY ONLY, AND WITHOUT REFERENCE TO PURPOSES OF DEFENCE, WARMTH, OR FLIGHT

31. A single Plume of Peacock's Breast, painted of its natural size. (J. R.)

32. Two Rays of the same Plume, magnified three times. (J. R.)

33. Plume of Peacock's Back, showing relation of its radiant structure to pattern. Drawing in black by J. R. and engraving by Mr. G. Allen.[1]

34. Back Plumage of the White Crane. Sketches of its general contour by Mr. Stacy Marks, R.A.

35. Head of Toucan, giving first divisions of colour. Mr. Stacy Marks, R.A. The other drawings in this compartment are temporarily placed there, being sketches by Mr. Marks to be accompanied by further illustrations.[2]

[1] [For 31, 32, and 33 (now Nos. F 1–3), see below, p. 244.]

[2] [For 34 and 35 (now Nos. 98, 95), see below, p. 243, where also other sketches by Mr. Marks are enumerated.]

2

CATALOGUE
OF A SERIES OF DRAWINGS

MADE FOR ST. GEORGE'S GUILD UNDER THE DIRECTION OF MR. RUSKIN

WITH PREFATORY NOTE

(1886)[1]

NOTE BY MR. RUSKIN

THE drawings in the following list represent characteristically, both in range and character, those now in my hands belonging to the St. George's Guild (forty-four are here out of between two and three hundred), and which my report to the Guild for this year[2] asks them to take out of my hands, and place on the walls of the proposed Museum on their ground at Bewdley, as soon as may be.

The designs for said Museum are also placed in the collection. The reasons for its erection are stated in the following passage of my report just quoted:—

. . . . . .[3]

The excellence of the drawings, in unweariedly finished representation of the pictures and buildings of which they are meant to preserve the memory, cannot but be manifest, even to the least interested spectator who is cognisant of the qualities of painting; and to the general public they will become interesting in a far higher degree when accompanied with explanations of their subjects in a permanent order of arrangement. But I have little spirit to undertake these while I still receive no support, except from a few personal friends, in continuing the series to anything like its intended fulness. Nothing has ever yet been done in expressive architectural painting like Mr. Rooke's porches and windows of Chartres;[4] nothing in accuracy of form and precision of colour to surpass Mr. Randal's porch at Bergamo; or more instructive as a lesson in method of work than the same artist's unfinished view in Verona; Mr. Alessandri, in his

[1] [For Bibliographical Note, see above, p. 161.]

[2] [See above, p. 98.]

[3] [For this passage ("The circumstances which have led . . . further use to them or not"), see above, pp. 97–98.]

[4] [For Mr. Rooke's porches and windows of Chartres, see below, p. 213. Mr. Randal's porch at Bergamo (below, p. 211) is shown on Plate XXII.; for his unfinished view in Verona, see below, p. 206.]

perfectly sympathetic and clear-sighted rendering of the qualities of different painters, stands alone among the artists whom I know, or have ever known; and these three painters, with several others not here represented, especially Mr. Newman of Florence, are ready to give me their time for whatever work I choose, if only the British public will have trust enough in them and me to find daily bread for them in this absolutely national work—alike for Italy, France, and England. Perhaps, after seeing these examples of our purpose, I may receive better help towards it than hitherto.

I cannot guess whether in the association of these elaborately finished drawings with Mr. Albert Goodwin's often literally flying memoranda, my Guild drawings will suffer from looking too literal, or Mr. Goodwin's from looking too imaginative.[1] But the same spirit of truth is in both; and while for pure artistic delight, an untouched sketch of Albert Goodwin's on the spot is better than any finished drawing, the antiquarian value of these resolutely complete works by Mr. Rooke and Mr. Alessandri cannot be too highly estimated for the future, nor at present received with even adequate honour and gratitude.

J. RUSKIN.

BRANTWOOD, *4th May*, 1886.

P.S.—Mr. Marcus Huish, at the address of The Fine Art Society, will take care of any donations which may be given towards the work.

LIST OF DRAWINGS BELONGING TO "ST. GEORGE'S GUILD"

(On Screens)

BY SIGNOR ALESSANDRI

101.[2] Study from Tintoret's "Flight into Egypt," in Scuola di San Rocco a Venice.[3]

102. Larger Study of the Donkey in the same picture.

104. "Adam and Eve." From Tintoret's "Paradise." Vignette.

106. St. Jerome and St. Augustine. Sketched for colour only.[4]

107. The Pope and St. Ursula, with attendant Bishops and Cardinals. Study from Carpaccio's picture in the Academy.[5]

108. St. Jerome and the Lion. Study from Carpaccio in St. George's Chapel.[6]

109. Moses stopped by the Angel. Study from Perugino's fresco in the Sistine Chapel.[7]

[1] [For another reference to Mr. Goodwin's sketches, see Vol. XXI. p. 211.]

[2] [The numbers are those which the drawings bore in the Fine Art Society's Catalogue, the St. George's drawings beginning with No. 101.]

[3] [Now No. 88: see below, p. 200. No. 102 is not in the Museum. The Catalogue contained no No. 103 or No. 105.]

[4] [For Nos. 104 and 106, see below, p. 199.]

[5] [The study of this subject in the Sheffield Museum is by Mr. Fairfax Murray; No. 60, below, p. 196. Signor Alessandri's study was not placed there.]

[6] [Now No. 82: see below, p. 197.]

[7] [No. 47*a* in the Museum; p. 194: the fresco is now commonly ascribed to Pinturicchio.]

110. Pencil Drawing from Botticelli's "Spring" at Florence. Vignette.

111. Study from frescoes of "Holy Trinity" and "Adam and Eve," on the exterior of a Palace at Verona.

112. Study from fresco of "The Fall of the Giants," on exterior of Palace at Verona.[1]

113. Smaller Study from the same subject.[2]

114. Study of St. Sebastian. By Tintoret, in the Scuola di San Rocco, Venice.[3]

114A. Bridge and Palace near the Arsenal, Venice.[4]

114B. Study of Capital and Arch of Ducal Palace above Ponte della Paglia.

114C. Studies of Capitals and Mosaic Ornament from front of Ducal Palace at Venice.[5]

114D. The Madonna and St. Francis.[6] From a fresco by Perugino at Florence.

By MR. FRANK RANDAL

115. Outline, partly coloured, of Great Square at Verona.

116. Porch of Cathedral, Bergamo.

116A. Lion and Dragon Sculptures, Cathedral of Bergamo.[7]

117. Angle of Choir at Bergamo.[8]

118. Casa de' Cappelletti, Via Cappello, Verona.

118A. Via Cappello, Verona.[9]

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123. Bergamo Alto, from Colle Aperto.[13]

124. North Door, Santa Maria Maggiore, Bergamo.[14]

[1] [Nos. 110–112 are now Nos. 49, 32*a*, 32*b*: see below, pp. 192, 206.]
[2] [This drawing is No. 178 in the "Supplementary Cabinet" at Oxford: see Vol. XXI. p. 306.]
[3] [No. 84*b* in the Museum: see below, p. 200.]
[4] [Probably the drawing now called "Ponte dei Servi": see below, p. 204.]
[5] [Nos. 114B and C were probably Mr. Rooke's drawings, here erroneously ascribed to Signor Alessandri: see below, p. 203.]
[6] [A slip for "St. Bernard." This study, though here attributed by Ruskin to Signor Alessandri, is in fact by Mr. Fairfax Murray: see now No. 50, p. 194.]
[7] [For Nos. 115–116A, see now Nos. 149A, 24, 28 (pp. 206, 211, 212).]
[8] [This drawing, if here correctly described, is not in the Museum; but it may be the drawing now numbered 27 (p. 211).]
[9] [Of the artist's two studies of this subject, only one is now in the Museum; No. 14*a* (p. 206).]
[10] [This drawing cannot be identified from the description.]
[11] [Not in the Museum: for Ruskin's instructions to the artist about Cahors, see above, p. lxxi.]
[12] [For Nos. 121 and 122 (now Nos. 27 and 23), see pp. 211, 212.]
[13] [Not in the Museum.]
[14] [Now No. 25 (p. 212).]

By MR. FAIRFAX MURRAY

124A. Study from Robe of Bishop in Carpaccio's picture of the Presentation at Venice, "The Fall of the Rebel Angels."

125. Study from Portrait of Lippi. By Himself, in picture at Florence.

126. Study from Mosaic of Doge and People in St. Mark's at Venice.

127. Jacob leaving Laban's House with his Wives. Fresco by Benozzo Gozzoli in Campo Santo at Pisa.

128. The Madonna in the Garden. Picture by an unknown painter in the Academy at Verona.[1]

By THOMAS ROOKE

129. Saints Cecilia, Eulalia, and Agnes. Mosaic at Ravenna.

130. Window in Chartres Cathedral.

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By W. G. COLLINGWOOD

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142. Interior of Museum. Design still needing modification.

143. Plan. Longitudinal Section, Transverse Section, East Elevation, South Elevation.

144. Plan. Ground Plan, Heating Chamber, Upper Plan. *E. R. Robson, F.A.S.*

145. Plan. West Elevation, North Elevation. *E. R. Robson, F.A.S.*[4]

[1] [The five studies by Mr. Murray, here enumerated, are all in the Museum; Nos. 76, 38, M 19, 41, S 94 (pp. 198, 191, 226, 191, 201); the "unknown painter" is Stefano da Zevio.]

[2] [No. 136 is not in the Museum. For the other drawings by Mr. Rooke (now Nos. M 34, SG 1 and 2, 21, 19, 20, 22, 127), see pp. 227, 228, 213, 225.]

[3] [For the three drawings by Mr. Collingwood (now Nos. S 95, S 84, 185), see pp. 201, 224, 211.]

[4] [None of Mr. Robson's plans are in the Museum; for the circumstances in which they were made, see the Introduction, p. xlviii.]

THE RUSKIN MUSEUM IN MEERSBROOK PARK, SHEFFIELD

GENERAL CATALOGUE

1907

CATALOGUE

OF THE

ST. GEORGE'S MUSEUM

AS NOW ARRANGED IN MEERSBROOK PARK, SHEFFIELD

WITH NOTES, NOW FOR THE FIRST TIME COLLECTED OR PRINTED,

By JOHN RUSKIN

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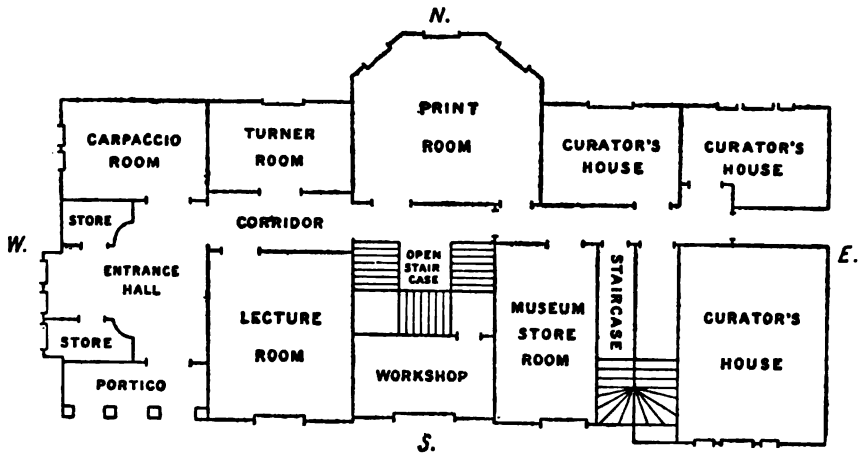
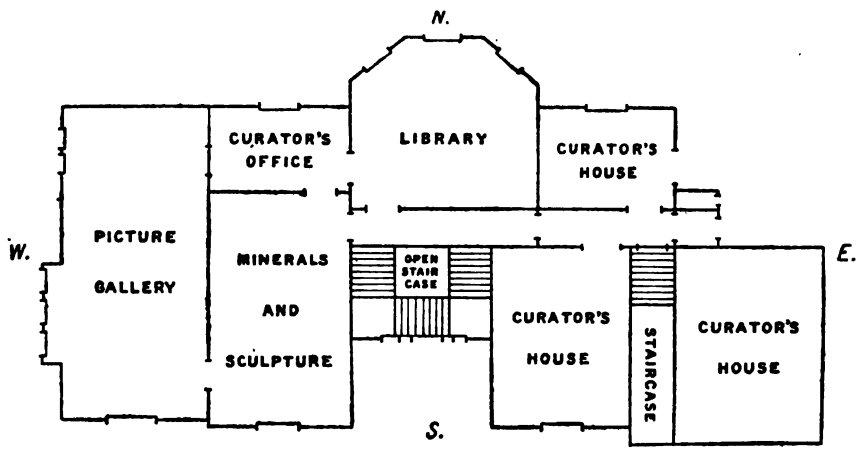
PLAN OF THE MUSEUM



GROUND FLOOR



FIRST FLOOR

Note on the Numbers of the Drawings, etc.—The numerals given in brackets after the title refer either to the numbers affixed to the several examples in the Museum, or to other indications.

With regard to 1–308, the examples thus numbered are all on view at the Museum, but not all the numbers will be found in the following Catalogue the missing numbers belong to photographs and plates from Ruskin's books. Since the plates themselves are contained in this edition of his works, it has seemed unnecessary to include them in the present Catalogue.

Other indications refer to the cabinet, sliding case, portfolio, or box in which the example is placed. They will be found sufficient to enable any visitor to the Museum to obtain access to the several examples.

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Chalcedony exhibiting Agate structure.
Crystals of Blue Topaz in association with quartz.

A. MINERALS

(In the Mineral Room)

A GENERAL description of the Mineral Collection, with the Catalogue, so far as it was carried by Ruskin, has been already printed: see Vol. XXVI. pp. 415–456, and lvi.–lviii. The following statement shows the groups of minerals, as classified by Ruskin, with their place in the Mineral Room, and gives references to the numbers originally attached to the examples when they were at Walkley:—

MUSEUM CASE.	SUBSTANCE.	NO. OF SPECIMENS.	REMARKS.
A.	Flint (Silica Class)	1. F. 1 to 1. F. 18	All these examples are present with the original Walkley numbers attached.
B. 1.	Chalcedony (Silica Class)	1. L. 1 to 1. L. 30 1. C. 1 to 1. C. 30	All present with Walkley numbers, except three examples mentioned as being examined by Mr. Clifton Ward for *Deucalion*.
B. 2. C.	Agates and Conglomerates (Silica Class)	1. A. 1 to 1. A. 60	All present with Walkley numbers, except 1. A. 34.
D.	Jasper (Silica Class)	1. J. 1 to 1. J. 10	All present with Walkley numbers.
E.	Opal ,, ,, Hyalite ,, ,,	1. O. 1 to 1. O. 16 1. H. 1 to 1. H. 17	All present with Walkley numbers.
F.	Labradorite	... ...	None of these examples were catalogued by Ruskin.
G.	Precious Metals— Gold, Silver, Platinum	... ...	
H.	Useful Metals— Tin, Lead, Zinc, Copper, Iron	... ...	None of these examples were catalogued by Ruskin.
	Oxide of Titanium ,, ,, Iron	II. A. 1 to II. A. 4 III. A. 1 to III. A. 7	All present with Walkley numbers.
I.	Quartz (Silica Class)	1. Q. 1 to 1. Q. 31	All present with Walkley numbers.
I. 2.	Amethyst (Silica Class)	1. M. 1 to 1. M. 16	All present with Walkley numbers.
J.	Precious Stones	... ...	None of these examples were catalogued by Ruskin.
K.	Fluor Spar	... ...	

The descriptive catalogue of minerals by Ruskin covers about 200 examples, as numbered above. The total number in the collection is 1858. A dozen of the agates were, till lately, in the drawers below Cases B. 1 and B. 2, but all specimens bearing Ruskin's original numbers are now in the glass cases plainly visible for use with his catalogue.

B.—CASTS OF SCULPTURE

(In the Corridors and Mineral Room)

A collection of plaster casts taken under Ruskin's supervision from decorative sculpture of the best period at Venice and Rouen. The reason for the importance which he attached to this branch of the Museum is explained in the *Nature and Purposes of St. George's Guild*, § 13 (above, pp. 55–56).

I.—CASTS FROM ST. MARK'S, VENICE

The examples 1–10 are from the central arch of St. Mark's, "pure thirteenth-century of rarest chiselling," as described in *St. Mark's Rest*, §§ 99–105 (Vol. XXIV. pp. 286–291).

1, 2. Acanthus Bosses.

2A. Groups of Birds, Foliage, and Fruit.

[Of the acanthus bosses, Ruskin says that they are "the most instructive pieces of sculpture" in the Museum (Vol. XXIV. p. 287). From one of them, he made a pencil study, which is in the Museum (see below, p. 203). The boss is the upper figure on Plate VIII. here.]

3–10. Virtues from the archivolt of the same arch (on the onlooker's right of the keystone)—Fortitude (3), Justice (4), Faith (5), Temperance (6), Understanding (7), Benignity (8), Mercy (9), and one unidentified (10).

[See, again, *St. Mark's Rest*, § 105 (Vol. XXIV. p. 290). "Fortitude" is the lower figure on Plate VIII. here.

There are also in the Museum (in a drawer in the Mineral Room) some pieces of the original marble and alabaster of St. Mark's, "torn away for recent restorations" (1876): see *Deucalion*, ch. vii. (Vol. XXVI. p. 192 and *n.*).]

II.—CASTS FROM THE DUCAL PALACE, VENICE

[Ruskin had these casts made before the restorations, so that they are of peculiar value. For references to the work, see *Fors Clavigera*, Letters 74 and 77 (Vol. XXIX. pp. 50, 116).]

11. Details from the "Vine Angle," representing the stem of the vine and the hand of Noah, with portions of the drapery.

12, 13, 14. Groups of Birds, Fruit, and Leaves, from the upper portion of the same subject.

[For notices of the sculpture of the "Vine Angle," see *Stones of Venice*, vol. ii. (Vol. X. pp. 360 *seq.*), and Appendix VI. to *St. Mark's Rest*, Vol. XXIV. pp. 442, 443. See also in Vol. X., Plate XIX. ("Leafage of the Vine Angle."]

The North Door, Rouen Cathedral.

15. The "Liberality" Capital.

[See under the photograph of the same subject: below, p. 205.]

16. Aristotle, from the "Philosopher's" Capital.

[For a reference to this cast, see *Fors Clavigera*, Letter 77, § 9 (Vol. XXIX. p. 116). See, again, under the photograph: below, p. 205.]

17–20. Flying Angels bearing Emblems of the State, from the pediments of the porches on either side of the Giant's Staircase, in the court-yard of the Palace.

III.—CASTS FROM THE CATHEDRAL OF ROUEN

21–39. Nineteen of the seventy-six panels on the North door (*Portail des Libraires*):—

21–31. Virtues and Vices.

32. Temptation of Adam and Eve.

33. Expulsion from Eden.

34. Order from Chaos.

35. Creation of Sea from Dry Land.

36. Making of the Trees.

[The next Day of Creation—the Sun and Moon—is not included in the series in the Museum.]

37. Birds and Beasts.

38. Creation of Man.

39. The Day of Rest.

[These panels are described generally in *Seven Lamps*, ch. v. §§ 22, 23 (Vol. VIII. pp. 216, 217), where some of the subjects are represented on Plate XIV.). Studies in charcoal of two of them by Arthur Burgess are in the Museum: see below, p. 218.]

40–50. Scrolls from the Northernmost of the Western Porches.

[There is also in the Museum a fine set of photographs illustrating Nos. 40–50, from negatives taken for Ruskin by Arthur Burgess (see above, p. 73, and for Burgess generally, see Vol. XIV. pp. 349 *seq.*). His photograph of the whole subject is here reproduced, Plate IX. (on which Plate "North Door" means the northernmost of the three Western Porches).]

Casts (taken by Com. G. Boni) of details from Verrocchio's statue of Bartolomeo Colleone at Venice—the front of the helmet, and a portion of the saddle—are not exhibited, owing to their crumbling state. The Museum also possesses duplicates of some of the casts enumerated above.

C.—STUDIES, ETC., FROM THE OLD MASTERS

[In the order here adopted artists of the Florentine School are first given; then, the Venetian (in which Mantegna is for convenience included); and, lastly, other painters. Photographs of many of the pictures and drawings may be obtained at the Museum.]

FLORENTINE SCHOOL

GIOTTO :—

St. Francis preaching before Pope Honorius III. (33*a*).—*Chromo-lithograph by the Arundel Society* (1873) *from a drawing by Edward Kaiser.*

[This is from one of the frescoes in the Upper Church at Assisi.]

ANGELICO, FRA GIOVANNI DA FIESOLE :—

Study of seven of the Angels in "The Resurrection" (34).—*Water-colour by Miss Louise Blandy.*

[No. 663 in the National Gallery. For summaries of Ruskin's references to Fra Angelico, see Vols. XVIII. p. 307, and XIX. p. 202 *nn.*]

The Crucifixion (35).—*Chromo-lithograph by the Arundel Society* (1872) *from a drawing by C. Schultz.*

[This is from one of the frescoes in the Chapter House of the Convent of San Marco at Florence.]

St. Stephen's Ordination and his Distribution of Alms (35*a*).—*Chromo-lithograph by the Arundel Society* (1883) *from a drawing by E. Kaiser.*

[From one of the frescoes in the Chapel of Pope Nicholas in the Vatican. For references by Ruskin to Fra Angelico's work in this chapel, see Vol. XV. p. 421 *n.*, Vol. XVI. p. 272 *n.*, and Vol. XXIII. p. 260 *n.*]

Christ and Mary Magdalene in the Garden (35*b*).—*Chromo-lithograph by the Arundel Society* (1870) *from a water-colour drawing by Herr Kaiser.*

[From a fresco in the Convent of San Marco, Florence.]

MASACCIO :—

The Fall.

The Expulsion.

The Tribute Money.—*Chromo-lithographs by the Arundel Society* (1861) *from water-colour drawings by Signor Mariannecci.*

[From the series of frescoes in the Brancacci Chapel, in the Church of the Carmine, Florence. For Ruskin's notices of Masaccio generally, with reference to his work in the Brancacci Chapel and especially to "The Tribute Money," see *Modern Painters* (Vol. III. pp. 179–180 (and *n.*), 192; Vol. IV. pp. 188, 323 *n.*, 328; Vol. V. p. 396 and Plate 13; Vol. VI. p. 363), and *Lectures on Architecture and Painting* (Vol. XII. p. 113).]

LIPPI, FRA FILIPPO:—

Madonna and Child (39).—*Water-colour copy by C. F. Murray.*

[No. 1307 in the Uffizi. This is the subject of one of the Lesson Photographs described in *Fors* and now reproduced as the frontispiece to Vol. XXVIII. For descriptions of it, see Letters 59, 64, 66, 69 (Vol. XXVIII. pp. 445–447, 574, 626, 699–700). For Ruskin's note on Mr. Murray's copy, see Vol. XXIV. pp. 451–454.]

Coronation of the Virgin. Copies of details: (*a*) Children and their Guardian Angels (37), (*b*) Lippi's portrait of himself (38).—*Water-colour studies by C. F. Murray.*

[No. 41 in the Accademia, Florence. For Ruskin's note on this copy, see above, p. 174; for his notices of the picture, see Vol. XXI. p. 36; Vol. XXII. pp. 277, 425, 428; and Vol. XXIII. p. 44.]

The Nativity, with St. George and St. Dominic (36).—*Water-colour copy by C. F. Murray.*

[The picture, from the refectory of S. Domenico at Prato, is now in the Picture Gallery there.]

GOZZOLI, BENOZZO:—

Birth of Esau and Jacob (40). Jacob leaving Laban (41).—*Water-colour drawings from frescoes in the Campo Santo at Pisa by C. F. Murray.*

[For Ruskin's account of these frescoes, see Vol. IV. pp. xxx., xxxi. Two of Ruskin's outline studies from them are at Oxford, Standard Series, Nos. 24 and 25 (Vol. XXI. p. 23), and one of them is reproduced in Vol. IV. p. 316.]

St. Augustine Preaching.—*Chromo-lithograph by the Arundel Society* (1863) *from a water-colour drawing by Signor Mariannecci.*

[From the fresco at St. Gemignano.]

Angels adoring.—*Two Chromo-lithographs by the Arundel Society from a drawing by Fritz Frick.*

[From the frescoes in the Riccardi Palace at Florence, described in *Modern Painters*, vol. ii. (Vol. IV. pp. 320–321, 321 *n.*).]

Madonna and Child, with Saints.—*Chromo-lithograph by the Arundel Society from a drawing by Signor Fattorini.*

[From the fresco in the Church of San Francesco at Montefalco.]

LIPPI, FILIPPINO:—

The Virgin and Child.—*Chromo-lithograph by the Arundel Society* (1885) *from a drawing by E. Kaiser.*

[From a fresco at Prato.]

Peter and Paul before the Proconsul and the Martyrdom of St. Peter.—*Chromo-lithograph by the Arundel Society* (1868) *from a water-colour drawing by Signor Mariannecci.*

[From one of the frescoes in the Brancacci Chapel, in the Church of the Carmine, Florence.]

Raising of a Child, and St. Peter Enthroned.—*Chromo-lithograph as above.*

[From another of the same frescoes; partly by Filippino, partly by Masaccio.]

BOTTICELLI :—

Adoration of the Magi (47).—*Water-colour copy by C. F. Murray.*

[No. 1286 in the Uffizi. For Ruskin's notices of the picture, see *Ariadne Florentina*, § 191 (Vasari's description), Vol. XXII. p. 430.
Of this copy, Ruskin noted (*White*, p. 55) that it was "entirely admirable as a picture—and as a copy."]

Primavera, or Spring (48).—*Chromo-lithograph by the Arundel Society* (1884) *from a drawing by Signor Constantini.*

[No. 26 in the Accademia at Florence. For references to the picture by Ruskin, see Vol. XXII. pp. 19, 430; Vol. XXIII. p. xlix.; Vol. XXIV. p. 453.]

„ (49).—*Pencil study of the upper portion of the figures of the Three Graces by Angelo Alessandri.*

[One of the heads is engraved in Vol. XXIII. (Plate XXV., p. 278), where the study is erroneously ascribed to Ruskin. It was exhibited at the Fine Art Society, No. 110 (see above, p. 179). "I have just been framing," wrote Ruskin to the artist (July 13, 1881), "your lovely drawing of the heads in the 'Spring.'" It had been executed in accordance with previous instructions (May 4) respecting careful pencil point drawing, as practised by the best draughtsmen of the Tuscan school.]

St. Michael, in the "Madonna di S. Barnaba" (45).—*Water-colour study by C. F. Murray.*

[No. 52 in the Accademia, Florence. For Ruskin's notice of this figure, see *The Schools of Florence*, §§ 121, 122 (Vol. XXIII. p. 273), where a photographic reproduction of the whole picture is given, Plate XXIII.]

Life of Moses (fresco in the Sistine Chapel, Rome) :—

Figures in "Moses in the land of Midian" (49*b*).—*Pencil sketch (partly coloured) by C. F. Murray.*

[For Ruskin's notices of these frescoes, see Vol. XVI. p. 272; Vol. XXII. p. 442; Vol. XXIII. pp. lxvi., 270, 275.]

The Temptation of Christ (49*a*).—*Pencil study by Angelo Alessandri.*

[From the fresco in the Sistine Chapel. For a notice of it, see *Ariadne Florentina*, § 189 (Vol. XXII. p. 429).]

The Nativity (46).—*Water-colour copy by C. F. Murray.*

[From a fresco transferred to canvas, in the possession of Sir William Abdy.]

The Madonna and Child, with St. John (44).—*Water-colour copy by C. F. Murray.*

[No. 357 in the Pitti Palace, Florence. "Your Madonna and roses and little St. John are glorious," wrote Ruskin to the artist (February 29, 1880); "but tell me exactly where the picture is, and what size? How *could* I have missed it!"]

Allen & Co. Sc

Madonna and Child.

From a picture before restoration, ascribed to Verrocchio

VERROCCHIO, ANDREA DEL:—

The Madonna adoring the Infant Christ (42).—*Original oil painting.*

For the position of this great master among the artists of Italy, see the scheme of Italian art given in my lecture.[1]

He was the authoritative head of all metal-working in his day; the designer and caster[2] of the great equestrian statue of Colleone at Venice; and a consummate master in painting also, being the actual teacher of Leonardo da Vinci, Lorenzo di Credi, and Perugino.

This picture is unrestored, though it had suffered injuries in parts which were repaired by the Director of the Venetian Academy.[3] I bought it for a hundred pounds, out of the Manfrini Palace at Venice; and consider it an entirely priceless example of excellent painting, exemplary for all time.[4]

[1] [That is, in *Ariadne Florentina*, see Vol. XXII. p. 334. For another notice of Verrocchio as painter, see *Modern Painters*, vol. ii. (Vol. IV. p. 267 and *n.*); and for Ruskin's purchase of this picture, see also his remarks upon it in the report of Prince Leopold's visit (below, p. 311). It was obtained for Ruskin by Mr. C. F. Murray from the Manfrini Collection at Venice: see *Fors*, Letter 79 (Vol. XXIX. p. 165).]

[2] [The casting is, however, attributed to Alessandro Leopardo, who also designed the pedestal. For other notices of Verrocchio as metal-worker, and for the statue of Colleone in particular, see Vol. III. p. 230; Vol. VII. p. 339; Vol. X. p. 8; Vol. XI. pp. 19, 384; Vol. XVI. p. 46; Vol. XX. p. 312; and Vol. XXI. pp. 83, 204.]

[3] [Since Ruskin wrote this, the picture has undergone the process thus described by Mr. William White, then the Curator: "Three years ago (1887) it was found to again require attention, the *gesso* having in parts become detached from the canvas. The only remedy in this case was the delicate operation of entirely removing the *gesso* itself, which was cautiously planed away, until the back of the paint first laid on was exposed, revealing the drawing of an angel, against the drapery of the Madonna which was painted over it. (The angel was no more than sketched in, the originality of the artist leading him on this occasion to prefer to leave her absolutely alone, with nothing to distract her mind from the fixity of her gaze upon the Child.) The painting was then secured to three thicknesses of canvas, and the superficial painting that had been added under previous restorations was carefully removed, thus exhibiting the original work in its integrity as nearly as possible. . . . There are signs of there having been an extension of the embroidery in gold upon the hem of the robe and dress, and also upon the edge of the thin veil which drapes the head. It is, moreover, interesting to know that at one time a nimbus of gold surrounded the head of the Madonna; but the painter himself appears to have reconsidered this point, and decided to paint it out again" (*White*, pp. 72, 74, 75). The plate here given (XI.) is from a photograph of the picture taken before the restoration, and the resemblance to the types of face and figure to those in the picture in the National Gallery (296) is very marked; these characteristics are unfortunately less observable in the present state of the picture.]

[4] [Ruskin's note is printed from a proof-sheet at Brantwood. Another proof-sheet adds, "It is one of the most precious pictures in the country" (*White*, p. 72).]

Study of an Angel (43).—*Water-colour copy by Mrs. Christina J. Herringham.*

[From the picture, sometimes ascribed to the school of Verrocchio, in the National Gallery, No. 296. The picture has also been ascribed to Ghirlandajo and to Pollajuolo. This copy was for a time on loan to Whitelands College (see below, p. 356), and Ruskin wrote to Mr. Faunthorpe (November 27, 1881): "I have no doubt Mrs. Herringham is right, but I don't know either Ghirl or Poll (it sounds very like an Irish sailor's asseveration!) well enough to have much opinion. In *either* case, remember the picture is an example of precision in execution only, and neither of colour nor sentiment. To the end of life Ghirlandajo remained the goldsmith, and Pollajuolo the anatomist."]

PERUGINO:—

Frescoes in the Convent of S. Maria Maddalena dei Pazzi, Florence: (*a*) The Madonna and St. Bernard (50), (*b*) St. John and St. Benedict (51).—*Water-colour studies by C. Fairfax Murray.*

[For references to these frescoes, see *Modern Painters*, vols. i. and ii. (Vol. III. p. 520, and Vol. IV. pp. 321, 322 *nn.*).]

The Crucifixion: Central Compartment (51*a*).—*Chromo-lithograph by the Arundel Society* (1872) *from a drawing by E. Kaiser.*

[From the fresco in the same Convent.]

Prophets and Sibyls (52).—*Chromo-lithograph by the Arundel Society* (1883) *from a drawing by Signor Fattorini.*

[From one of the frescoes in the Sala del Cambio at Perugia.]

The Adoration of the Kings (52*a*).—*Chromo-lithograph by the Arundel Society* (1869) *from a drawing by Signor Mariannecci.*

[From a fresco (1503) in the church of Santa Maria de' Bianchi, at Città della Pieve.]

PINTURICCHIO:—

Moses stopped by the Angel (47*a*).—*Water-colour study by Angelo Alessandri* (1881).

[Here reproduced (Plate X.). On the back of the study Ruskin wrote, "Finest possible drawing"; and to the artist he wrote (1881): "Your beautiful drawing from the Moses came perfectly safe, and I admire it in every possible way." The study was exhibited at the Fine Art Society (No. 109)—see above, p. 179—where the original is ascribed to Perugino. The study is from the first fresco in the Moses series in the Sistine Chapel (see Vol. XXII. p. 442), and is now commonly ascribed to Pinturicchio.]

VENETIAN SCHOOL

MANTEGNA:—

Wisdom victorious over Vice: details of foliage from (53, 54).—*Water-colour studies by F. Randal* (1887).

[No. 252 in the Louvre. For notes on the picture, see Vol. XII. p. 472, and Vol. XXII. p. 122; and for Mantegna's drawing of foliage generally, Vol. VII. p. 52.]

The Head of St. Ursula.

CARPACCIO :—

[For a summary of Ruskin's references to Carpaccio, see Vol. XXIV. pp. xlviii.-lvii.]

The St. Ursula Series

First Picture. Arrival of the Ambassadors of the King of England to ask the hand of Ursula.—*See Plate XLVII. in Vol. XXIV.* (*p.* 166); *represented by a photograph in the Museum, and by the following two studies* :—

The King's Consent (56).—*Water-colour copy by C. F. Murray.*

Ursula's Nurse (57).—*Water-colour copy* (*full size*) *by Raffaelle Carloforti.*

[For notices of the picture, from which these studies are made, see Vol. XXI. p. 201; Vol. XXIV. p. 116; and *Fors*, Letters 20, § 19, and 70, § 12 (Vol. XXVII. p. 347, and Vol. XXVIII. p. 726). In the *Preliminary Catalogue* of 1888 (p. 33) this study was attributed to Signor Alessandri.]

Second Picture. St. Ursula's Dream.—*See Plate VIII. in Vol. XXVII.* (*p.* 344); *represented in the Museum by the following* :—

The whole picture (55).—*Photograph coloured by D. Gould, in facsimile of Ruskin's water-colour copy at Oxford* (Vol. XXI. p. 300).

[For a mention of these coloured photographs, see Vol. XIII. p. 525.]

The head of St. Ursula (58).—*Full-size study in water-colour by Angelo Alessandri* (1892).

[Here reproduced (Plate XII.).]

Crest, upon the head of the bedstead; the fatal arrow (55*a*).—*Pencil drawing by William White* (1892).

[For a notice of this detail, see *Fors*, Letter 72, § 5 (Vol. XXVIII. p. 761).]

The window (55*b*).—*Full-size copy in oil by J. W. Bunney* (1876).

[For Ruskin's notices of the picture, see *Fors*, Letters 20, 71, 72, 74, 91 (Vol. XXVII. pp. 343-345, Vol. XXVIII. pp. 744, 760, and Vol. XXIX. pp. 30, 440-441); Vol. XXII. p. 535; and *Art of England*, § 71. Ruskin "regarded everything in the room with so much interest that he employed Mr. Bunney in the years 1876-1877 to make separate studies of each article of furniture for him —the table, the chair, the bookcase, with St. Ursula's little library, the window, the hour-glass, and the arrow. Among the objects copied by himself were the little blue slippers" (*White*, p. 127 *n.*)]

Third Picture. Reply of the King of Brittany, and leave-taking of the English Ambassadors.—*See Plate XLVIII. in Vol. XXIV.* (*p.* 168); *represented in the Museum by a photograph only.*

Fourth Picture. Return of the English Ambassadors bearing a favourable answer.—*See Plate XLIX. in Vol. XXIV. (p. 170); represented in the Museum by a photograph, and by the following study:—*

The Master of the Ceremonies (58*a*).—*Water-colour study by C. F. Murray.*

[See Ruskin's description of the picture in the *Guide to the Academy at Venice*, Vol. XXIV. pp. 176–179.]

Fifth Picture. Meeting of the Betrothed couple, leave-taking, and embarkation—*See Plate L. in Vol. XXIV. (p. 172); represented in the Museum by a photograph and the following study:—*

St. Ursula receiving the Prince (59).—*Water-colour study, for colour and composition, Mr. C. F. Murray.*

[For Ruskin's description of the picture, see *Guide to the Academy at Venice*, Vol. XXIV. pp. 168–176.]

Sixth Picture. St. Ursula receiving the Benediction of the Pope upon her arrival at Rome.—*Represented in the Museum by a photograph and the following studies:—*

The Banners of St. George and St. Ursula, and part of the procession (60*a*).—*Copy, full size, in oils, by J. W. Bunney* (1877).

The Pope's Benediction (60).—*Water-colour study by C. F. Murray.*

[Reproduced as Plate LXVIII. in Vol. XXIV. (p. 368).]

Part of the background, right side (60*b*).—*Rough sketch by C. F. Murray.*

[For Ruskin's notices of this picture, see *Guide to the Academy at Venice* and *St. Mark's Rest* (Vol. XXIV. pp. 167, 367–368).]

Seventh Picture. Arrival of St. Ursula at Cologne with the Pope.—*Represented in the Museum by a photograph only.*

Eighth Picture. Martyrdom and Funeral Procession of St. Ursula.—*Represented in the Museum by a photograph, and by the following studies:—*

The Moment before Martyrdom (61).—*Water-colour study by C. F. Murray.*

[Reproduced as Plate LI. in Vol. XXIV. (p. 174).]

The same subject: St. Ursula and two of her Maidens (61*a*).—*Water-colour study by C. F. Murray.*

[For notices of this picture, see Vol. XXI. p. 200; Vol. XXII. p. 535; and Vol. XXIV. pp. 167, 369.]

Last Picture. St. Ursula in Glory.—*Represented in the Museum by a photograph only.*

St. George Series

St. George slaying the Dragon (66).—*Sepia sketch of the whole picture by Ruskin.*

[Reproduced as Plate LX. in Vol. XXIV. (p. 340).]

Upper part of the figure of St. George, full size (67).—*Water-colour copy by Ruskin.*

[Reproduced as Plate LXIX. in Vol. XXIV. (p. 384). For descriptions of the picture, see Vol. XXII. p. 57; Vol. XXIV. pp. 340–341, 383 *seq.*; and *Fors*, Letter 26 (Vol. XXVII. p. 483).]

Triumph of St. George (68).—*Water-colour study of part of the picture by C. F. Murray.*

[For a photographic reproduction of the picture, see Plate LXI. in Vol. XXVI. (p. 341); for description, *ibid.*, pp. 339, 341.]

St. George baptizing the Sultan (69*a*).—*Chromo-lithograph by the Arundel Society* (1888) *from a drawing by L. Desideri.*

St. George baptizing the Sultan (69).—*Water-colour study of the central part of the picture by C. F. Murray.*

[For a photographic reproduction of the picture, see Plate LXI. in Vol. XXIV. (p. 341); for description, *ibid.*, p. 341. See also above, p. 173.]

St. Tryphonius taming the Basilisk (70).—*Water-colour study of part of the picture by C. F. Murray.*

[For a photographic reproduction of the picture, see Plate LXI. in Vol. XXIV. (p. 341); for description, *ibid.*, p. 342.]

St. Jerome Series

St. Jerome and the Lion:—

(*a*) The Saint introducing the Lion (62).—*Water-colour study by Angelo Alessandri* (1881).

(*b*) The Flying Monks (62*a*).—*Coloured sketch by C. F. Murray.*

(*c*) Head of St. Jerome (62*b*).—*Pencil sketch by Angelo Alessandri* (1879).

(*d*) Part of the background, showing the Monastery at Bethlehem (62*c*).—*Oil copy by Angelo Alessandri.*

[For a photographic reproduction of the whole picture, see Plate LXIV. in Vol. XXIV. (p. 346); for description, *ibid.*, pp. 346–350. On receiving Signor Alessandri's study (*c*)—with another study from Carpaccio (not in the Museum)—Ruskin wrote (December 19, 1879): "I have been looking again at that lizard from the St. George, and the little pencil head you did of St. Jerome for me, and they are both quite perfect and marvellous." See also above, p. lxi.]

The Funeral Obsequies:—

(*a*) The right-hand side of the central portion of the subject (63). —*Study in oils by Angelo Alessandri.*

(*b*) The rest of the incidents (64).—*Water-colour study by C. F. Murray.*

[For a photographic reproduction of the whole picture, see Plate LXIV. in Vol. XXIV. (p. 346); for description, *ibid.*, pp. 350–352. The study (*a*) is on the scale of the original; it was commissioned by Ruskin in 1885, and acquired by the Museum in 1892.]

St. Jerome in his Study (65).—*Chromo-lithograph by the Arundel Society (1887) from a drawing by L. Desideri.*

[For a photographic reproduction, in black and white, of this, see Plate LXVI. in Vol. XXIV. (p. 354); for description, *ibid.*, pp. 352–356.]

The Calling of St. Matthew (65*a*).—*Chromo-lithograph by the Arundel Society (1889) from a drawing by Luigi Desideri.*

[For a photographic reproduction of this picture (also in S. Giorgio degli Schiavoni), see Plate LXIII. in Vol. XXIV. (p. 344); for description, *ibid.*, pp. 343–346.]

Presentation of Christ in the Temple (71).—*Water-colour copy by Angelo Alessandri* (1892).

[This is a faithful copy of the whole picture (one-third of the size): for a mention of it, see the Introduction, p. lxi.]

Presentation of Christ in the Temple. Studies of detail:—

(*a*) The Three Playing Angels (77).—*Water-colour study by C. F. Murray.*
Most exemplary in execution.

(*b*)–(*g*). The embroidered panels on the border of the High Priest's Robe (72–75, 75*a*, and 76).—*Water-colour studies by C. F. Murray:*—

(*b*) The Separation of Light from Darkness, and Land from Water. (*c*) The Making of the Sun, Moon, and Stars. (*d*) The Making of the Trees. (*e*) The Day of Rest. (*f*) A duplicate of the same. (*g*) The Fall of the Rebel Angels, numbered 76.

[For a photographic reproduction of the picture (in the Academy at Venice), see Plate XLV. in Vol. XXIV. (p. 160); for description, *ibid.*, pp. 159, 160. For a notice of Mr. Murray's studies, see Vol. XIII. p. 526.]

GIORGIONE:—

The Holy Family (78).—*Water-colour copy by F. Randal* (1886).

[No. 1135 in the Louvre. For a note on this picture, see Ruskin's "Notes on the Louvre," Vol. VII. p. 454; for general notices on Giorgione, see General Index. "It cannot be better done," wrote Ruskin on receiving Mr. Randal's copy (December 1886), "in water-colour, nor, I believe, much in oil."]

The Virgin and Child between St. Liberale and St. Francis (78*a*).—*Chromo-lithograph by the Arundel Society* (1879) *from a drawing by Edward Kaiser.*

[From the altar-piece at Castel Franco. For Ruskin's notices of this picture, see Vol. XI. p. 240, and (in a later volume of this edition) the Oxford lecture of 1884 on "The Pleasures of Fancy."]

TITIAN:—

The Entombment (79); study of part of Nicodemus' Robe in the same (80).—*Water-colour studies by F. Randal* (1886).

[No. 1584 in the Louvre. See "Notes on the Louvre," Vol. XII. pp. 452, 453, 469, 473; also Vol. IV. p. 86, and *Præterita*, ii. § 103. In addition to these two studies, Mr. Randal made a separate study of the head of Nicodemus (not in the Museum). Of the first study Ruskin wrote (April 19, 1886) that it was "*extremely* good, but you should make a separate study of the central head with red hair. A bit of the chequered red drapery six inches square, real size, would be extremely desirable also." This study was made (80), and Ruskin wrote (May 13) that it was "admirable."]

TINTORET:—

Details from the Paradise in the Ducal Palace (81–83, 83*a*, 84).—*Water-colour studies by Angelo Alessandri:*—

(*a*) Adam and Eve, St. John the Evangelist, and other Saints (1883).

(*b*) Adam and Eve separately, on a larger scale (1883).

(*c*) St. Jerome, and other Saints (1880).

(*d*) The same group; rapid sketch for colour only (1881).

(*e*) St. Gregory, St. Augustine, St. Monica, and other Saints (1881).

[There is also in the Museum a photograph of the whole subject (84*a*). For description of the picture, see Vol. XXII. pp. 102–108. These studies were commissioned by Ruskin in a letter dated June 29, 1880, in which he instructed the artist to leave "white paper enough to surround him [St. Jerome] properly." "It makes," he wrote (July 19), "a glorious subject thus treated. You need not, however, finish the marginal parts very highly—if you merely give the body of their colour it will be enough. After you have done this, I mean to have the St. Augustine with St. Monica, in case you may like to have two going on at the same time." Upon receiving the "St. Jerome," Ruskin wrote (December 7, 1880): "It is wonderful and most valuable, and has *far* more than £12 worth of work in it; but there is, as you rightly feel, something wrong. When the light days come back, I want you to make me a *quick* sketch of it for colour only, not to take more than three days. I've no doubt the next will be better: and above all things don't put work into the figures at the sides—leave them mere dabs or shades." This second study is (*b*) above.]

St. Sebastian (84*b*).—*Water-colour study by Angelo Alessandri* (1885).

[For Ruskin's description of the picture (No. 22 in his list of the Scuola di San Rocco), see *Stones of Venice*, vol. iii. (Vol. XI. p. 419). This study was not specially commissioned, but upon receiving it Ruskin was so pleased that he wrote (January 27, 1885), "I am quite delighted with the St. Sebastian," and he requested the artist to execute "all St. Rocco possible." The study was No. 114 at the Fine Art Society (above, p. 179).]

The Annunciation (85).—*Water-colour study by Angelo Alessandri.*

[For Ruskin's description of the picture (No. 1 in his list of the Scuola di San Rocco), see *Stones of Venice*, vol. iii. (Vol. XI. p. 405).]

The Visitation (86).—*Water-colour study by Angelo Alessandri* (1880).

[For Ruskin's description of the picture (No. 9 in his list of the Scuola di San Rocco), see *Stones of Venice*, Vol. XI. p. 410. This study of it was commissioned by Ruskin, who wrote (May 19, 1880): "I want you to make a rough copy of Tintoret's 'Salutation,' at the turn of the San Rocco stairs. Get all the force of colour, but give whatever there is visible to you of the faces. I've got a superb copy of the colour by me here, but can't make out the faces at all." In acknowledging the study, he wrote (June 29): "Your beautiful drawing came safe this morning, and I send you £10 for it most thankfully. It is as good as can possibly be. . . . Take care of your eyes and of yourself, for St. Jerome's and all the saints' sakes and for mine. Can't tell you half how I like and admire your copy,—the faces are as true as gospel."]

St. Mary of Egypt (87).—*Water-colour study by Angelo Alessandri.*

[Commissioned by Ruskin, January 27, 1885; bought by the Trustees, 1893. For Ruskin's description of the picture (No. 6 in his list of the Scuola di San Rocco), see *Stones of Venice*, Vol. XI. p. 409.]

The Flight into Egypt (88).—*Water-colour study by Angelo Alessandri* (1885).

[For Ruskin's description of the picture, see No. 3 of the Scuola di San Rocco: Vol. XI. p. 406. On receiving this study, Ruskin wrote to the artist (March 28, 1885): "Please try the donkey again in some bright day, expressing more the grand brush execution of it. The Madonna is so absolutely like that it makes me think I am in St. Rocco." And again (January 1, 1886): "I am so very happy in your lovely letters, and your beautiful work. The San Rocco Madonna was perfect." The study was exhibited at the Fine Art Society (No. 101): see above, p. 178.]

The Martyrdom of St. Stephen (89).—*Water-colour study by Angelo Alessandri.*

[Plate XIII. The picture (in San Giorgio Maggiore, Venice) is fully described by Ruskin in *Stones of Venice*, vol. iii. (Vol. XI. p. 383).]

PAOLO VERONESE:—

The Madonna and Child, with Saints (90).—*Water-colour study by Frank Randal* (1896).

[From the picture (No. 1190) in the Louvre. The Madonna and Child enthroned. On the right, St. Catherine of Alexandria presents St. Benedict kneeling; on the left, St. George.]

The Martyrdom of St. Stephen.

OTHER PAINTERS

MEISTER WILHELM :—

The Virgin and Child.—*Chromo-lithograph by the Arundel Society* (1873) *from a water-colour drawing by Mons. C. Schultz.*

[From the picture in the collection of the Archbishop of Cologne.]

STEFANO DA ZEVIO :—

Madonna and Child, with St. Catherine, in a Rose-garden (S 94).—*Water-colour copy by C. F. Murray.*

[No. 359 in the Museo at Verona.]

ITALIAN SCHOOL—UNKNOWN :—

Madonna and Child, with St. Peter and St. Gregory the Great (in the Picture Gallery at Lucca) (S 95).—*Water-colour study (unfinished) by W. G. Collingwood* (1882).

DÜRER :—

The Adoration of the Holy Trinity (106).—*Chromo-lithograph by the Arundel Society from a water-colour drawing by C. Schultz.*

[The picture (1511) is in the Imperial Gallery at Vienna.]

The Apostles; John and Peter (107) and Mark and Paul (108).—*Two chromo-lithographs as above.*

[Nos. 247 and 248 in the Gallery at Munich.]

HOLBEIN :—

Portrait of Bishop Fisher (chalk drawing in the British Museum) (F 9).—*Copy by Miss Ethel Webling* (1882).

The Meyer Madonna at Darmstadt (109).—*Chromo-lithograph by the Arundel Society* (1871) *from a water-colour drawing by C. Schultz.*

[For a reproduction of the picture, see Plate III. in Vol. XIX.; and for Ruskin's description of it, *ibid.*, pp. 13, 14.]

BURNE-JONES :—

Love Reigning over the Elements (F 10).—*First sketch in sepia of an allegorical subject designed for a window.*

[In the Museum as arranged at Walkley an engraving after Paolo Veronese—"Cupid disarming Venus" (now F 5)—was placed next "for comparison with Burne-Jones" (Howard Swan's *Catalogue*, p. 39).]

[The Museum contains also a large collection of photographs from the Old Masters.]

D.—STUDIES OF ARCHITECTURE AND SCULPTURE

[One of the main purposes which Ruskin had in view in selecting objects for the St. George's Museum was the collection of records of fine architecture and sculpture in the case of buildings liable to restoration or destruction (see above, p. lv.). This section of the Museum is rich in specimens, and is of further interest to students of Ruskin as giving illustration of buildings and other works of art which he has described in his books. The drawings are here arranged in the following order: (I.) Italian, (II.) French, and (III.) Swiss.]

I. ITALY

[The towns are here arranged in the following order: Venice, Verona, Florence, Pisa, Lucca, Bergamo, Rome.]

VENICE:—

West Front of St. Mark's (1).—*Oil painting by J. W. Bunney.*

[Reproduced as Plate C in Vol. X. (p. 82); for particulars, see *ibid.*, p. lxiii. For Ruskin's description of the West Front, see *ibid.*]

North-West Angle of St. Mark's (2).—*Water-colour drawing by J. W. Bunney.*

Showing the method of Greek mosaic as applied to Byzantine Architecture. Painted from nature by Mr. John Bunney.

The varieties of colour represented in this painting as existing in the ancient marbles, are slightly, though unintentionally exaggerated by the earnestness of the artist's attention to them; but the emphasis upon them is no more than that which is continually given by conventional and admired treatment to the chiaroscuro of interesting effects, or the markings of anatomical form—colour being in both cases almost totally sacrificed. Throughout the series of works which I have commissioned for the Museum illustrative either of landscape, or natural history, it will be found that I have steadily insisted on primary fidelity to colour, both because it is the quality least recognized at present by the schools developed in smoky capitals; and because it is the most cheerful and refreshing influence which can be employed to fix the spectator's attention on a work of art. Other and more serious reasons for the value set on it will be found dispersed through my lectures at Oxford as well as in the *Stones of Venice.*[1]

The value of this careful study of St. Mark's from nature will be more strongly felt on comparing it with the coloured plates of the great work on St. Mark's,[2] which, though extremely careful and valuable, are gloomy

[1] [Here the proofs have "See . . . ," but no references are given. The reader may refer to *Stones of Venice*, Vol. IX. p. 455, Vol. X. pp. 109, 172, 173, Vol. XI p. 219; and, among the Oxford lectures, to Vol. XXII. pp. 202, 208, 318–319. See also the General Index under "Colour."]

[2] [Issued by Ongania at Venice: see Vol. X. p. lii.]

in consequence of the blackness of the lithograph beneath them. The illustrations of the mosaic pavement are, however, free from this defect, and extremely lovely—failing only in rendering the perpetual irregularity and freedom of hand in the execution, which nothing short of photograph, or facsimile of small portions by hand, could rightly represent. This quality of old work is offensive to the modern mechanically trained feeling, and is always destroyed under the idea of correction, by the restorer. The portion of Byzantine mosaic in the pavement of the apse at Canterbury shows the old work with portions of new, in the most instructive opposition.

Mr. Bunney's drawing of St. Mark's was executed for the Master about the year 1872, and presented by him to the Museum.

[Here reproduced (*Frontispiece*). The note is printed from the proof-sheets of Ruskin's intended Catalogue.]

Boss of Acanthus in the archivolt of the central door (29).—*Water-colour drawing by Ruskin.*

[Reproduced as Plate LVIII. in Vol. XXIV. (p. 287), where the archivolt is described. See also above, p. 188.]

Ducal Palace:—

The second capital and second arch, as seen from the Ponte della Paglia (5).—*Water-colour drawing by T. M. Rooke* (1884).

[For the second capital—"by far the most beautiful of the three capitals decorated with birds"—see *Stones of Venice*, vol. ii. (Vol. X. p. 387).]

The third and fourth capitals, with mosaic ornament in the third spandril (6).—*Water-colour drawing by T. M. Rooke* (1884).

[For the intended decoration of the "wall-veil" of the Ducal Palace, in the spandrils between the circles, see *Stones of Venice*, vol. i. ch. xxvi. § 9 (Vol. IX. p. 352). Only two of the spandrils were actually thus filled; one of them is shown in the plate in *Stones of Venice*, the other in this drawing.]

Sculptured Birds and Grapes from the Vine Angle (33).—*Water-colour study by Raffaele Carloforti.*

[Among the casts in the Museum (see above, p. 188) are casts of the leaves and birds. "It may be seen upon examining the casts of this group of birds and grapes, which Mr. Ruskin had taken at the same time, that the drawing is extremely accurate, and there is no exaggeration in the representation of the details" (*White*, p. 288).]

San Giacomo di Rialto: Inscription on the front of the oldest church in Venice, St. James of the Rialto (No. 26 in Venice Series of Photographs).—*Photograph taken for Ruskin in* 1877.

[For the inscription, see No. 1 in Ruskin's account of the "Sliding Frames" (above, p. 173).]

San Simeone Grande. Tomb of St. Simeon:—

(*a*) Head of St. Simeon (30).—*Water-colour drawing by Raffaele Carloforti.*

(*b*) Study of the tassel on the pillow (30*a*).—*By the same.*

[This is the tomb instanced by Ruskin as the earliest example in Venice of the recumbent figure on the sarcophagus: *Stones of Venice*, vol. iii. (Vol. XI. p. 87). He gives its date (1317), discusses its fine workmanship, and describes the work in *Stones of Venice*, vol. ii. (Vol. X. pp. 361–362). Upon the point which he there notes—namely, the sculptor's avoidance of extreme finish and display—compare *Two Paths*, § 78, and *Seven Lamps*, ch. vi. § 45 (Vol. XVI. p. 323, and Vol. VIII. p. 239).

The artist's study is signed, in dedication to Ruskin, "Il suo Discepolo ubidiente, R. Carloforti." The study (30) is here reproduced, Plate XIV.]

SS. Giovanni e Paolo: the Morosini Monument (30*b*).—*Chromo-lithograph by the Arundel Society* (1882) *from a water-colour drawing by A. Gnauth.*

[For descriptions of this—"the richest monument of the Gothic period in Venice"—see *Stones of Venice*, vol. iii. (Vol. XI. pp. 14, 98–100.]

SS. Giovanni e Paolo: the Vendramin Monument (30*c*).—*Chromo-lithograph by the Arundel Society* (1875) *from a water-colour drawing by A. Gnauth.*

[For this—"the most celebrated monument of the early Renaissance period"—see *ibid.*, p. 107, and Vol. IX. p. 49.]

Ponte dei Servi, with the Campanile of Sta. Fosca (118).—*Water-colour sketch* (*unfinished*) *by Angelo Alessandri.*

[For Ruskin's notes upon the church, see *Stones of Venice*, vol. iii. (Vol. XI. p. 378).]

Palazzo Manzoni, Grand Canal (4).—*Water-colour drawing by J. W. Bunney* (1871).

[For Ruskin's note on this Palace—"a perfect and very rich example of Byzantine Renaissance"—see *Stones of Venice*, vol. iii. p. 391. The following note from the artist's diary (communicated by his daughter to Mr. White) refers to this drawing: "This morning (1871) I took a gondola, and went with the drawings I am going to send away [to Mr. Ruskin], to Mr. Rawdon Brown, Casa della Vida, to show to him, he being a great friend of Mr. Ruskin, and he has been very polite and kind to me at different times. He was much pleased with them, and told me that he had heard many persons, one an artist, say how much they were astonished at what they called my wonderful skill in drawing,—how I had carried away to my house the real corner of St. Marco. With the others I showed him the unfinished drawing of the palace on the Grand Canal, known generally as the Manzoni Palace.

"Mr. Rawdon Brown has found out lately the original name, and who built it. The proper name is Langaren (Angarini), spelt as pronounced by him. This Langaren was 'one of the most eminent lawyers in the fifteenth century, and the University of Padua wanted him to hold the chair of Law at that place, but the money they had to give was not enough for his salary; and so, not wishing to lose him, the state of Venice gave him the proceeds of the tax on prostitution to make up the sum, and with this, as a part of his pay, he, or his son, erected this beautiful house, giving the elder Lombardi, the architect, the commission in 1480.'"]

A Venetian By-way

A Venetian By-way: Lista Vecchia dei Barri (117).—*Water-colour study by Angelo Alessandri.*

[Here reproduced: Plate XV. An example of the richness of the architecture in Venetian by-ways, as noted in *Stones of Venice*, vol. iii. (Vol. XI. pp. 3–4). The coat of arms is that of the Barri family. On the doorways of Venice, see *Stones of Venice*, vol. ii., and *Examples of Venetian Architecture*, Plates 11, 12, and 13 (Vol. X. pp. 290 *seq.*; Vol. XI. pp. 340–345.]

[There is also in the Museum a large collection of photographs, many of them taken expressly for Ruskin, illustrative of Venetian architecture and sculpture. See *Fors Clavigera*, Letters 77 and 78 (Vol. XXIX. pp. 116, 124), where he enumerates the following:—

1. The "Virtues" Capital, fourteenth century.

[This is No. 7 in the description in the *Stones of Venice:* see Vol. X. p. 389; and compare, in *Fors*, Vol. XXIX. p. 116.]

2. The Sages Capital, fourteenth century.

[No. 17: see Vol. X. p. 411; and compare, in *Fors*, Vol. XXIX. p. 116.]

3. The Fig-Tree Angle of the Palace.

[See *Stones of Venice*, Vol. X. p. 358, and, in *Fors*, Letter 78 (Vol. XXIX. p. 124).]

7. "The Adam of Clay" Capital.

[No. 18: see Vol. X. p. 412; and compare, in *Fors*, Letter 78 (Vol. XXIX. p. 125).]

8. West Front of St. Mark's, from Gentile Bellini's picture.

[For which picture, see in Vol. XXIV. Plate XLVI., and pp. lxiv., 162, 257, 288, 290, 444.]

9. West Front, as it now stands.

10. Northern of the Five Porches of the West Front.

11. Southern Porch of the West Front.

12. Central Porch of the West Front.

[Nos. 4, 5, and 6 are not enumerated in *Fors*, but among other photographs sent by Ruskin to the Museum, are the Piazzetta Shafts (described in *St. Mark's Rest*, chaps. i., ii: Vol. XXIV. pp. 207, 219 *seq.*), and further details of St. Mark's as enumerated in Ruskin's *Circular respecting Memorial Studies:* see Vol. XXIV. p. 417. A selection of such photographs occupied Case A in the Museum, as originally arranged at Walkley: see above, p. 162. The examples were catalogued as "Illustrations, by Photograph, of the Sculpture of Venice, in her Commercial Power and Religious Faith."]

VERONA:—

General view, from the gardens of the Palazzo Giusti (121).—*Water-colour drawing by F. Randal* (1884).

[Here reproduced, Plate XVI. In acknowledging this drawing, Ruskin wrote (August 14, 1884): "Yours of the town from Giusti is entirely marvellous and delicious. You can do *anything* now in realization, and this is beyond all I've seen of the kind." Compare the Catalogue of 1886 (above, p. 178). A description of these gardens will be found in *Harper's Monthly Magazine*, August 1893, p. 404; and C. A. Platt's *Italian Gardens*, 1894, p. 147.]

Piazza delle Erbe (149).—*Water-colour and pencil drawing (unfinished) by Frank Randal* (1884).

[Looking north; the sketch was made in accordance with Ruskin's instructions of June 22, 1884 (see above, p. lxxi.). For Ruskin's praise of the drawing, see above, p. 177. A view by Mr. Randal of the Piazza, looking south, is at Oxford (see Vol. XXI. p. 300).]

Frescoes on the exterior walls of one of the houses in the Piazza delle Erbe: the "Holy Trinity" and "Adam and Eve" (32*a*).—*Water-colour drawing by Angelo Alessandri* (1884).

[The frescoes were the work of Liberale da Verona (1451–1526). "These houses are now but poorly inhabited, and no regard whatever is paid to their preservation; the frescoes are consequently in a state of rapid decay, and since this drawing was made in 1884, much of what was then to be seen has perished" (*White*, p. 297). "Verona and Venice are now deprived of more than half their former splendour; it depended far more on their frescoes than their marbles" (*Seven Lamps*, ch. ii. § 15: Vol. VIII. p. 74).]

Fresco in the Piazza delle Erbe, representing "The Fall of the Giants" (32*b*).—*Water-colour drawing by Angelo Alessandri* (1884).

[Here reproduced, Plate XVII. "The house (No. 27 in the Piazza, 'Casa Mazzanti'), on which this fresco is painted, was originally the residence of Albertino della Scala, who died in the year 1301; the painting was executed by Bartolommeo di Cavalli da Verona, about the end of the fifteenth century" (*White*, p. 298). The drawings, 32*a* and *b*, were Nos. 111, 112 in the Fine Art Society's exhibition (above, p. 179).]

Via Cappello, with "Juliet's House" (14*a*).—*Water-colour drawing by Frank Randal* (1884).

[Drawn in sunlight. On receiving the drawing, Ruskin wrote (August 14, 1884): "The Juliet's House is not heavy enough, or gloomy enough. Curiously you don't *see* gloom or pensiveness or *power* in things yet. But all you do is most precious to me now." The artist subsequently sent to Ruskin another view of the same subject, drawn in shadow, but this is not at Sheffield.]

Corso Cavour (14*b*).—*Water-colour drawing by Frank Randal* (1884).

[A characteristic street view in Verona, with the tower of the Maffei Palace. For descriptions of the street architecture of Verona, see *Stones of Venice*, vol. ii. (Vol. X. p. 289), and *Aratra Pentelici*, § 157 (Vol. XX. p. 312). On receiving this drawing (with two others not at Sheffield), Ruskin wrote to the artist (December 27, 1884): "Your three drawings are safe here, and are all quite beautiful, and the arch and Tower most precious to me. You have an excellent faculty of hand and eye, and patience,—and all the world before you."]

Loggia of the Palazzo del Consiglio (14).—*Water-colour drawing by J. W. Bunney* (1869).

On the back of the drawing Ruskin has written "My favourite palace in Verona" (*White*, p. 301).

[Plate XVIII. (see over leaf). Ruskin refers to this drawing of "most beautiful Renaissance design in North Italy," "just in time to catch record of Fra Giocondo work," in *Ariadne Florentina*, § 245 *n.* (Vol. XXII. p. 476). For his description of the architecture, see *Stones of Venice*, vol. iii. (Vol. XI. p. 20). For a note of the Veronese frescoes, *Præterita*, vol. ii. § 121. "Considering the risk of damage to which the palace has been exposed at various times, as may be judged from the bullet marks so plainly to be seen on the fresco-work in the drawing, it is in a remarkable state of preservation. The drawing was made in, or about, the year 1869, before the restoration in 1873, and the shot marks are no longer visible" (*White*, p. 302). For Ruskin's remarks on the misplaced colour of the restorer, see *Stones of Venice*, vol. iii. (Vol. XI. p. 20, note of 1881).]

Tomb of Can Grande della Scala (30*d*).—*Chromo-lithograph by the Arundel Society* (1881) *from a drawing by A. Gnauth.*

[For Ruskin's notices of this monument, see *Stones of Venice*, vol. ii. (Vol. X. p. 250) and vol. iii. (Vol. XI. pp. 87–89); and *Verona and its Rivers*, Vol. XIX. p. 441: also Vol. XIX. p. 441, Vol. XXI. pp. 176–177, and Vol. XXIV. p. lvii.]

Tomb of Can Signorio della Scala:—

(*a*) Large scale photograph taken by a Veronese photographer.

(*b*) Lithograph by Samuel Prout.[1]

[For Ruskin's notices of the tomb, see Vol. I. pp. xxiii., xxv.; *Stones of Venice*, vol. i. (Vol. IX. pp. 206, 320) and vol. iii. (Vol. XI. p. 90); and *Verona and its Rivers*, Vol. XIX. pp. 439–441. For Prout's drawing, see Vol. XIV. Plate XVIII. and p. 423.]

Santa Anastasia (31).—*Charcoal drawings of sculptured ornaments by Arthur Burgess.*

["Fine examples of Veronese thirteenth-century sculpture, referred to in *The Cavalli Monuments*, Vol. XXIV. p. 128; unfortunately among the decorative portions which have been 'improved' out of existence by recent restorers (*White*, p. 312).]

Monuments of the Cavalli Family in Santa Anastasia (30*e*).—*Chromo-lithograph by the Arundel Society* (1872) *from a drawing by A. Gnauth.*

[Ruskin's monograph, written to accompany this chromo-lithograph, is printed in Vol. XXIV. pp. 127–138, where a reproduction of the Arundel plate is given in black and white.]

Monument of Tommaso Pellegrini in Sta. Anastasia (30*f*).—*Chromo-lithograph by the Arundel Society* (1876) *from a drawing by A. Gnauth.*

Monument of Count Castelbarco at Verona (30*g*).—*Chromo-lithograph by the Arundel Society* (1881) *from a drawing by A. Gnauth.*

[For Ruskin's drawing of this tomb, see Vol. XIX. p. 451.]

San Fermo Maggiore: Sculptured Scroll-work on the North Door (32).—*Pencil drawing by F. Randal.*

[1] ["By a strange error, Prout, it is to be noted, has mistakenly inscribed his drawing as 'Mausolée de Martin II.—famille de l'Escaille,' whereas it is clearly the larger Scaliger monument that he represents" (*White*, p. 309 *n.*).]

FLORENCE:—

The Baptistery of San Giovanni: the Eastern Side and Main Entrance (11).—*Water-colour drawing by H. R. Newman* (1880–1881).

An exquisitely careful rendering of the effect of the marble walls of this building, seen in half light, reflected from the façade of the Duomo.

The gate is the one of which the valves were executed by Ghiberti with a skill which has ever since been the admiration of Europe.

Bought of Mr. Newman in 1881, £105.[1]

[For Ruskin's notices of the building, see *Aratra Pentelici*, § 24 (Vol. XX. p. 217); *Ariadne Florentina*, § 68 (Vol. XXII. pp. 343–344); *Schools of Art in Florence*, §§ 75, 76; and *Mornings in Florence*, §§ 5, 120 (Vol. XXIII. pp. 240–241, 298, 413). For a study of part of the building by Ruskin (Oxford Reference Series, No. 120), see Plate XX. in Vol. XXIII. (p. 241).]

The Duomo: South Entrance (10).—*Water-colour drawing by H. R. Newman* (1880–1881).

Exquisitely rendered in the colour of the marble, remaining still uninjured by restoration, except in the clearly visible white patches of fresh stone and the upper crockets of the gable.

I place[2] these examples of architecture at Florence in the eleventh and thirteenth centuries next to the Verrocchio painting of the fifteenth century, to show how, for 500 years, Italy remained steadfast to what may be, in all its branches, called "art of precision," doing everything as accurately, finely, and thoroughly as possible.

[In 1880 Mr. Newman visited Ruskin at Brantwood, taking with him a drawing of this subject. Ruskin desired to purchase it, but Newman wished to show it in America. Ruskin thereupon wrote the following offer:—

"BRANTWOOD, CONISTON, *8th July* 1880.

"DEAR MR. NEWMAN,—In case you bring your Cathedral door back with you, I am prepared to give you two hundred guineas for it for my Sheffield Museum; but I should be well pleased that it stayed in America if your countrymen will outbid me—and that you did another for me when you come back. Ever faithfully yours,

"J. RUSKIN."[3]

The original drawing was bought by Mr. J. J. Donaldson of New York, and this replica was painted for Ruskin.

"It has unfortunately to be observed that frequent restorations have greatly disfigured the general appearance of the slabs of beautiful marble with which the

[1] [This and the following note are printed from the proof-sheets of Ruskin's intended Catalogue.]

[2] [That is, in the projected Catalogue.]

[3] [This letter was reprinted in *White*, p. 325, from an article on Mr. Newman (entitled "An American Studio in Florence") in the *Manhattan Illustrated Monthly Magazine*, June 1884, p. 532.]

Loggia of the Palazzo del Consiglio, Verona.
(1869)

In Piazza
S.ta Maria Novella
1884

entire cathedral is sheeted. The patchy effect of the entirely unnecessary insertion of blocks of new white marble, in place of those which have received upon them the lovely stain of age, is here only too conspicuous. . . . When this drawing was being made, scaffolding was brought that an extension of the patching might be effected" (*White*, p. 324). Mr. Newman pleaded, in Ruskin's name, for delay; and "it is worth noting that the kindly barbarians who had condemned the doorway to restoration postponed the work at the artist's request, in order that he might finish his drawing, and have not yet carried out their fell design" (*Manhattan*, p. 532). For notices of this door, see *Seven Lamps*, ch. iv. § 33 (Vol. VIII. p. 174); *Stones of Venice*, vol. i. (Vol. IX. p. 238).]

Giotto's Tower: the Base and Entrance (7).—*Water-colour drawing by H. R. Newman* (1878).

[For general notices of the Tower, see *Seven Lamps*, ch. iv. § 43 (Vol. VIII. pp. 187–189), and *Mornings in Florence*, Vol. XXIII. pp. 413 *seq.* The subjects of the four panels included in this drawing are Agriculture, Trade (the chariot), the Lamb, and Geometry; for which, see Vol. XXIII. pp. 419–420, and Plates XLII., XLVII., XLVIII.]

Or San Michele: two of the Virtues surrounding Orcagna's Tabernacle (9).—*Water-colour drawing by T. M. Rooke* (1886).

[For notices of the Tabernacle (shown on Plate XVII. in Vol. XVI.), see *ibid.*, p. 359 and *n.*; and for a reference to the Virtues, *Stones of Venice*, vol. ii. (Vol. X. p. 385). This drawing represents the figures upon the angle of the south-east pier. It is signed by Ruskin: "For St. George, J. R., 23rd April 1877" (St. George's Day).]

Santa Maria Novella: Arches and Tombs outside the Church (12).—*Water-colour drawing by T. M. Rooke* (1887).

[Here reproduced, Plate XIX. The subject is described in *Mornings in Florence*, § 89 (Vol. XXIII. pp. 382–383). This is a subject which Ruskin asked Mr. Newman also to paint: see the Introduction above, p. lxxiii.]

Bargello: Staircase (131).—*Pencil drawing by Miss L. Blandy.*

Fiesole: distant view from the Convent of St. Mark (153).—*Water-colour drawing by T. M. Rooke* (1887).

[The view is taken from the upper loggia of the Dominican Convent of San Marco. For Ruskin's description of the scene, see Vol. XII. pp. 233–234.]

Fiesole: the Badia of San Domenico (13).—*Water-colour drawing by T. M. Rooke* (1887).

[Here reproduced, Plate XX. (over leaf). For notices of the building, see Vol. XXI. p. 265 (and Plate LXI. there), and Vol. XXIII. pp. 241, 267–268. "The artist has most perfectly rendered the beautiful variegations in the marbles with which the structure is faced. . . . The façade was never completed, a portion only of the brick-work being faced with the richly veined marble and serpentine mosaic; and unfortunately several of the smaller slabs have been stolen from their places, leaving the blank spaces that are noticeable in the drawing" (*White*, p. 345).]

PISA :—

Baptistery: part of the Bas-relief over the Entrance (*32c*).—*Water-colour study by C. F. Murray.*

[For a Plate showing the whole door, see Vol. XXIII. p. 88. For notices of the doorway, etc., see *Val d'Arno*, §§ 145–149, 285, and *Mornings in Florence*, § 24 (Vol. XXIII. pp. 87–90, 166, 319). The panel represented in this drawing shows Herodias and her daughter as described in the passage last referred to.]

Santa Maria della Spina (*3*).—*Water-colour drawing by Ruskin.*

Drawn by J. R. from daguerreotype taken by him on the spot, 1845. Showing the method of Florentine inlaying, as applied to Gothic architecture.[1]

[In the proofs of his projected Catalogue Ruskin includes also :—

"Chapel of St. Mary of the Thorn, Pisa. Sketch from nature by J. R. in 1840, showing the Ponte a Mare, now destroyed, in the distance."

The drawing of 1840 is reproduced on Plate 4 in Vol. IV. (p. 136); it was No. 13 in the Ruskin Exhibition of 1907. For Ruskin's notices of the architecture of this chapel, see Vol. XII. p. 196; and *Aratra Pentelici*, § 145 (Vol. XX. p. 304). For its history, destruction, and "restoration," see Vol. IV. p. 136 *n.*, and *Fors Clavigera*, Letter 20 (Vol. XXVII. pp. 348–349).

The present drawing is shown on Plate VII. in Vol. XXVII. In connection with his description of the drawing as "drawn from daguerreotype," reference may be made to the Preface to his *Examples of Venetian Architecture*, where he mentions the value of such records (Vol. XI. p. 312).]

Convent Church of San Niccolà (*15, 16, 17*).—*Three water-colour drawings by Angelo Alessandri* (1882):—

(*a*) Exterior View of the South Side.

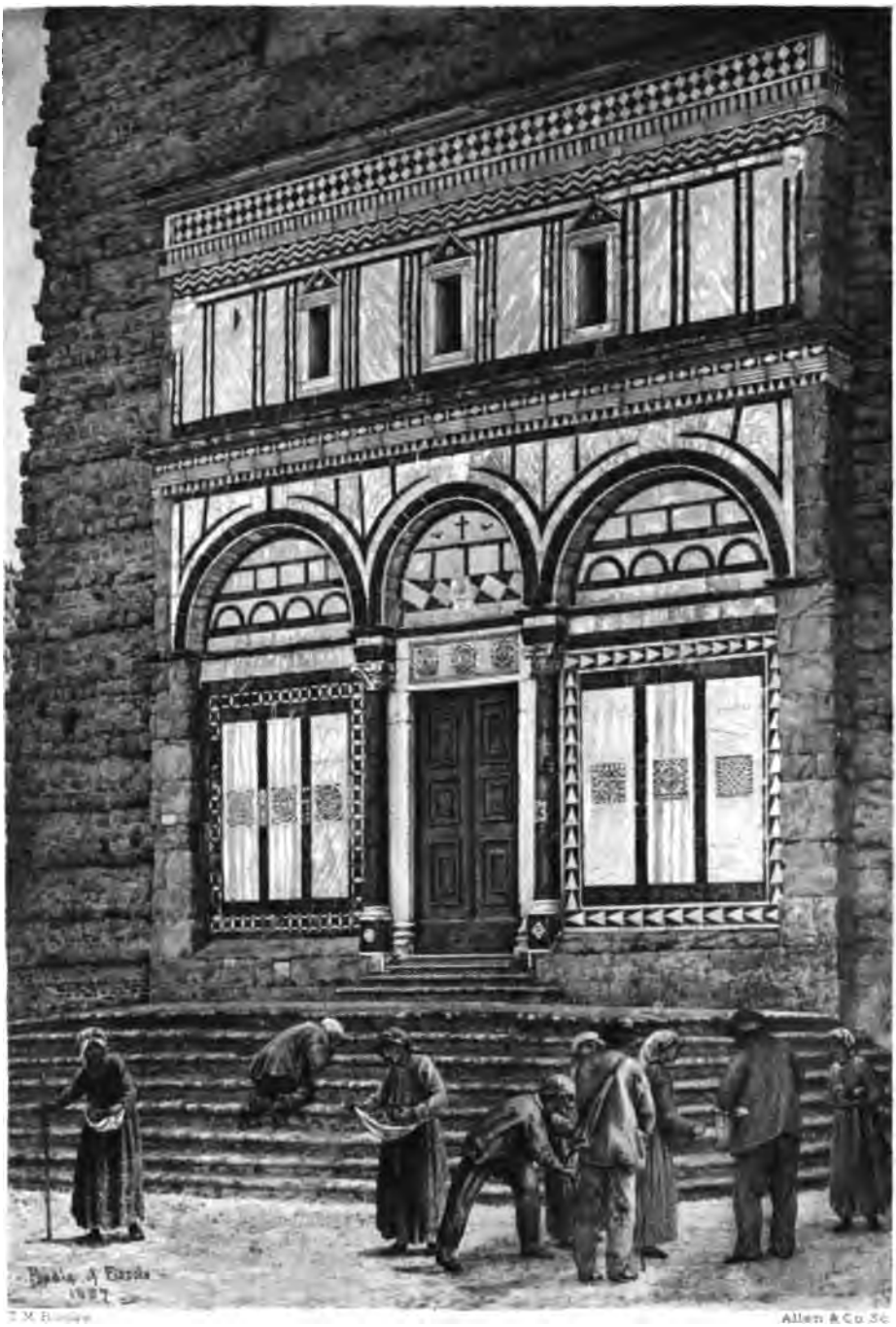
(*b*) Detail of the Inlaid Marble Wall of the same, with its Arched Decorations.

(*c*) Detail of the Mosaic in the Central Archway, drawn to exact scale.

"The drawing (*a*) is pronounced by Ruskin, as he wrote upon it, when placing it in the Museum, to be the most beautiful drawing of architecture he ever had;" and the drawing (*c*) he noted as "exquisite" (*White*, p. 360).

[Plate XXI. is a reproduction of (*a*). A plan of the church, drawn by G. Boni, is at Oxford: see Vol. XXI. p. 308. The church (now enclosed by common dwellings) is generally attributed to Nicola Pisano. It is a fine example of the Pisan architecture noted in *Seven Lamps* (Vol. VIII. p. 111) and *Stones of Venice*, vol. i. (Vol. IX. p. 123), and of the "geometrical colour-mosaic" commended in *Seven Lamps* (Vol. VIII. pp. 176, 180, 219). The minute detail of the third drawing well illustrates Ruskin's injunctions in *A Joy for Ever* (Vol. XVI. p. 149). "The delightful variegation of colour, which is so admirably depicted in these drawings, is chiefly due to the long exposure of the even surface of the marble to the action of the atmosphere and the glow of sunlight heat—producing an opalescent effect, as of fine mother-of-pearl, and the prismatic rays of the rainbow. This added charm is completely lost immediately the newly quarried marble of the restorer is inserted" (*White*, p. 361).]

[1] [This note is from the proof-sheets of Ruskin's intended Catalogue.]



Allen & Co. Sc

Badia of S. Domenico, Fiesole.

LUCCA:—

[For Ruskin's long knowledge of Lucca and affection for it, see Vol. IV. p. 346; *Val d'Arno*, § 164 (Vol. XXIII. p. 100); and *Fors Clavigera*, Letter 18 (Vol. XXVII. p. 305).]

The Duomo (San Martino): West Front (18).—*Water-colour drawing by H. R. Newman.*

[For notices of this façade (1204 A.D.), see *Ariadne Florentina*, § 70 (Vol. XXII. p. 345); *Stones of Venice*, vol. i. (Vol. IX. pp. 429 *seq.*), a passage written of S. Michele, but equally applicable to S. Martino; *Seven Lamps*, ch. iv. § 41 (Vol. VIII. pp. 185–186). "The amount of careful detail in this drawing is so much more than can be estimated upon a hasty glance, that the visitor will do well to pause before it and examine the almost microscopic execution of the elaborate details of the inlaid work and carving, upon which the artist bestowed several matters of patient, loving labour in representing so faithfully. Each particular item is copied with such precision and exactitude as if every block, and every subject, was to be taken singly as a separate archæological study; and no such work as these drawings by Mr. Newman had ever before been accomplished so effectively" (*White*, p. 367). "Here are drawings minutely finished in the open air, with no sweep or flash, but with that intense earnestness which marked the landscape-work of the early days of pre-Raphaelitism in England, and with results which have an unsophisticated charm not easy to define" (H. Buxton Forman in the *Manhattan*, June 1884, p. 525).]

Duomo: Sculptured Pilaster (18*a*).—*Water-colour drawing by W. G. Collingwood* (1882).

[Drawn of the natural size in October 1882, when Mr. Collingwood was at Lucca with Ruskin. The scroll-work shown in the drawing is on a pilaster of the principal doorway, on the right-hand side as you enter.]

Head of Ilaria di Caretto (18*b*).—*Water-colour drawing by W. G. Collingwood* (1882).

[For the whole monument, see Plate 3 in Vol. IV. (p. 122); for Ruskin's study of the head (drawn from a slightly different point of view), Plate XIX. in Vol. XXIII. (p. 230).]

BERGAMO:—

Church of Sta. Maria Maggiore: general view from the East (27).—*Water-colour drawing by Frank Randal* (1885).

[This and the following drawing received "unqualified praise" from Ruskin (September 28, 1885).]

South Porch of the same church (24).—*Water-colour drawing by Frank Randal* (1885).

[Here reproduced, Plate XXII. The porch was built in 1360, in accordance with the date inscribed upon it, by Giovanni di Campello. It is an example of such Lombard porches as are mentioned in *Stones of Venice*, vol. i. ch. xvi. § 6 (Vol. IX. p. 214). The treatment of the lions which support the pillars illustrates such passages as *Stones of Venice*, vol. i. ch. xxi. § 6, ch. xxv. § 20 (Vol. IX. pp. 286, 345).]

Tabernacle above the South Porch (23).—*Water-colour drawing by Frank Randal* (1885).

["The finial and cusped crockets are even finer examples of decorated Italian Gothic work than any to be seen at Verona. On the varied style of this sculptured ornament in both Italy and France, see *Stones of Venice*, vol. ii.," Vol. X. pp. 262 *seq.* (*White*, p. 379).]

The North Porch (25).—*Water-colour drawing by Frank Randal* (1885).

["The mixture of styles of architecture in this porch is very curious, and the decoration of the round arch and its relation to the Gothic gable, combined with the Pisan Romanesque inlaid bands on the wall-veil, of alternate red Verona and white Carrara marble, are perhaps quite unique" (*White*, p. 379).]

Sculptured Lion at the base of one of the columns of the North Porch (28).—*Water-colour drawing by Frank Randal* (October and November 1885).

[Noted by Ruskin as "a lovely drawing" (*White*, p. 382); the beautifully varied hues of the red Verona marble being finely reproduced.]

Jamb of the North Porch (26).—*Water-colour drawing by Frank Randal* (1885).

["This building is so similar, in many points of the decoration of its structure, to the church of San Zeno at Verona, treated of in *Aratra Pentelici*, that the student should refer to that volume for an account of its essential character" (*White*, p. 382): see Vol. XX. pp. 214 *seq.*]

ROME:—

General view from Monte Mario (250).—*Water-colour copy by W. Hackstoun of Turner's drawing in the Hakewill Series.*

[The original drawing is No. 21 in the Bond Street Notes: see Vol. XIII. p. 426.]

The Forum Romanum (150).—*Water-colour sketch by Angelo Alessandri* (1881).

Of exquisite truth and beauty; a little bit of Alban Mount behind the Arch of Titus.[1]

Another view of the same.—*Lithograph by Samuel Prout.*

The Temple of Pallas.—*Lithograph by Samuel Prout.*

[Prout's drawing of the Temple of Pallas shows the walls and columns half buried, as described in Rogers's *Italy*, and his view of the Forum shows it in use as a laundry-ground. Turner's drawings of the Forum in Hakewill's *Picturesque Tour* (1820) shows excavations in progress. Signor Alessandri's drawing shows the Forum as it was in 1881.]

[1] [This note is from the MS. inventory of the Guild's drawings which Ruskin began to make.]

Chartres, from the river.

II. FRANCE

[The towns are here arranged in the following order: Chartres, Abbeville, Amiens, Laon, Senlis, Rouen, Dieppe, Bayeux, Coutances, St. Malo, Tours, Poictiers, Auxerre, Avallon.]

CHARTRES:—

[For notes on Ruskin's references to Chartres generally, see Vol. I. p. 377, and Vol. XVI. p. 279. The cathedral was to have been described more fully in the unwritten Part vii. of *Our Fathers have Told Us* ("The Springs of Eure"). For studies of the painted windows at Chartres, see below, p. 228.]

The Cathedral: distant view of the East End (21).—*Water-colour drawing by T. M. Rooke* (1885).

Seen from the washing sheds on the River Eure.[1]

[Reproduced on Plate XXIII.]

The Cathedral: Central and Southern Porches of the West Front (20).—*Water-colour drawing by T. M. Rooke* (1885).

Girls going out after their "première communion."

[Reproduced on Plate XV. in Vol. XVI., where (*Two Paths*, §§ 33–35) the porches are described (pp. 279, 280). For Ruskin's appreciation of this and the next drawing, see above, p. 177.]

The Cathedral: Northern Porch of the West Front (19).—*Water-colour drawing by T. M. Rooke* (1885).

Floral decorations being carried in.

The Rue du Bourg (22).—*Water-colour drawing by T. M. Rooke.*

["This street is the main thoroughfare to the town from Paris, leading to the Cathedral from the Porte Guillaume, the only gate now remaining of the seven which formerly protected the entrances to the town, and the battlements of which are to be seen above the roofs. The view is taken from the upper end of the street, from a stairway upon the hillside, which was formerly covered by houses, and is now occupied by a *crèche*. The turreted building seen upon the right is known as 'Bertha's Staircase,' though it is evidently of later construction. The artist has happily introduced into the scene the incident of the patrol of the Dragoons, sounding *la retraite* at nightfall—corresponding with an ancient curfew—in accordance with the military practice in garrison towns, the buglers being mimicked humorously by the little boys who follow them; while the populace are enjoying the cool evening air, listening to a ballad, sung to the strains of a lute by a strolling minstrel" (*White*, p. 388).]

ABBEVILLE:—

Church of St. Wulfran, from the North (Hackstoun Portfolio, p. 5[2]).—*Pencil drawing by W. Hackstoun.*

Church of St. Wulfran, from the South (H 6).—*Pencil drawing by W. Hackstoun.*

[1] [This and the two following notes are from Ruskin's MS. inventory.]
[2] [Subsequently referred to as "H 6," etc.]

The same subject (Prout portfolio, 6).—*Photographic facsimile of a pencil drawing by Samuel Prout.*

[Prout's drawing is in the Print Room of the British Museum.]

Church of St. Wulfran: Western Porches (B 5).—*Photograph* (1875).

[For general notices of this church, see *Notes on Prout and Hunt*, Vol. XIV. p. 395, and Plate IX.; *Flamboyant Architecture*, Vol. XIX. pp. 250 *seq.*, and Plates XI., XII.; and *Præterita*, i. §§ 179, 181. Its porches are exquisite (*Lectures on Architecture and Painting*, § 67, Vol. XII. p. 92 *n.*); its elaborate lace-like parapets are to be noticed (*Stones of Venice*, vol. ii.; Vol. X. p. 286, and Fig. 25); its window-tracery is fine (*Seven Lamps*, ch. v. § 18; Vol. VIII. p. 211, and Fig. 3 in Plate 12); and "its southern lateral door is one of the most exquisite pieces of flamboyant Gothic in the world" (*Stones of Venice*, vol. ii.; Vol. X. p. 263).]

Interior of the Abbey Church of St. Riquier, near Abbeville (H 21).—*Pencil drawing by W. Hackstoun.*

[For an account of St. Riquier, the founder of the Abbey, see *Præterita*, i. § 178; for notices of the church (of the early sixteenth century, about eight miles from Abbeville), see Vol. XIX. p. xxxix.]

AMIENS:—

Street Views (132, 138, 139).—*Three pencil sketches by Frank Randal* (1881):—

(*a*) The Rue des Bouchers.

(*b*) The Estaminet of "The Two Pigeons" in the Rue des Poirés.

(*c*) Portion of an Ancient Abbey—lately occupied by the Commissary of Police.

[For Ruskin's notes on the street architecture of Amiens generally, see *Notes on Prout and Hunt*, Vol. XIV. pp. 392–394.]

The Cathedral.—*Five pencil drawings by W. Hackstoun*:—

(*a*) View from the River (H 7).

(*b*) The North Side (H 14).

(*c*) The West Front—lower portion (H 11).

(*d*) The Western Porches, from the south-west (H 1).

(*e*) Side of one of the porches (H 18).

The Cathedral: Interior view of the Choir and Apse.—*Pencil Drawing by Frank Randal* (22*a*).

[Ruskin's *Bible of Amiens* is further illustrated in the Museum by a set of the photographs, issued by him in connexion with that book: see Vol. XXXIII.]

The Choir Stalls.—*Sixteen drawings by Frank Randal* (1881):—

(*a–g*) Seven studies of foliage, from the canopies of the stalls (C 1–7).—*Pencil and wash.*

(*h, i*) Two of the pendants to same (C 8, 9).—*Ditto.*

(*j*) One pendant; and a crocket, with an ape (C 10).—*Ditto.*

[Ruskin had specially asked for a drawing of the monkey: see his letter of July 17 (above, p. lxviii.). Writing later (September 29) Ruskin said: "There was so much to praise in all you sent . . . I must just tell you that even those mere outlines of the monkey head and Daniel hand are of quite inestimable value to me."]

(*k, l*) Two crockets (P 2, R 9).—*Ditto.*

(*m*) Studies from the panels and niches at the east end of the north side of the stalls; from the Life of the Madonna Series—her Death, Assumption, and Coronation (R 4).—*Pen.*

(*n*) Upper part of another portion of the canopied stalls (R 5).—*Pen.*

(*o, p*) Two arches of the same (R 6, 7).—*Pen.*

[For Ruskin's instructions to the artist on these drawings and comments upon them, see the letters given in the Introduction; above, pp. lxvi.–lxviii. For the carvings of the choir stalls, see *Bible of Amiens*, ch. iv. § 5 (and compare *Art of England*, § 128); Ruskin there quotes largely from *Stalles et les Clôtures du Chœur*, by Les Chanoines Jourdain et Duval.]

Church at La Neuville-sous-Corbie, near Amiens (134).—*Pencil drawing by Frank Randal* (1881).

[For a notice of this drawing, see Ruskin's letter of July 17, 1881; above, p. lxvii.]

LAON:—

[Ruskin was at Laon in 1882, and himself sketched diligently (see W. G. Collingwood's *Ruskin Relics*, pp. 47–48, and a letter given in Vol. XXVI. p. li.). Mr. Wedderburn has a beautiful drawing by him of the porch of Laon. There is a reference to the cathedral in *Bible of Amiens*, ch. iv., § 41 *n.*]

Distant view of the Town and Cathedral, from the North-East (115).—*Water-colour drawing by T. M. Rooke* (1886).

Similar view, from the South (116).—*Water-colour drawing by T. M. Rooke* (1886).

["In these two drawings the grand situation of the cathedral is well shown, somewhat as it appears to the traveller on his way from Amiens southward. The first view is taken from the village suburb of Vaux, at the foot of the crescent ridge of hills; the second, from within the crescent of the hill, which in earlier times was entirely covered with richly producing vineyards" (*White*, p. 412).]

The Cathedral: Central Tower, from Rue Sérurier, at sunset (115*a*).—*Water-colour drawing by T. M. Rooke* (1886).

The Cathedral: Southern Tower, from a side street (114).—*Water-colour drawing by W. G. Collingwood* (1882).

Old Sun-dial (114*a*).—*Water-colour drawing by T. M. Rooke* (1886).

["In 115*a* the square lantern tower, which originally possessed a tall spire, and now has merely a plain pyramidal roof, is seen as well as the fine central tower. In the second drawing (114) the southern tower, surmounted by its belfry, is seen. The ancient form of timepiece shown in 114*a* is picturesquely situated upon the corner of one of the old buildings abutting upon the Cathedral, and closely around which the weekly market is held, as here shown. The sun-dial, held by a sculptured angel, is seen projecting from the cornice of the wall" (*White*, p. 413).]

The Templars' Chapel and Garden (112*a*).—*Water-colour drawing by T. M. Rooke.*

["An octagonal building in its exterior plan, but circular within. It is probably due to this peculiarity of its structure that it has required strengthening recently in the upper part, by the bands of iron that may be noticed in the drawing" (*White*, p. 413).]

The Fête Dieu (112).—*Water-colour drawing by T. M. Rooke* (1885).

[For a note by Ruskin on this drawing, see his letter of March 22, 1887, above, p. lxiv. "The street in which the ceremony is taking place, in the open air at noonday, is the Rue du Bourg, the main thoroughfare, outside the principal hostelry in the town—'La Hure.' The elaborate painted sign of this inn is displayed from a large and very beautiful hammered-iron bracket, which is coloured and partly gilded. . . . The day of the festival here represented is a gloriously sunny one, as may be judged from the perfect sea of parasols, and by the 'high lights' which are so skilfully *left* by the artist, in the correct manner of pure water-colour painting. The shops are all closed during the ceremony, their fronts being covered over with white sheets, with an embroidered edge; and the imposing service is shown at its climax, with the priest elevating the host" (*White*, p. 415).]

Rampart walls near St. Martin's, with part of the church (144).—*Water-colour drawing by T. M. Rooke* (1885).

Porte Chenizelles, from outside the rampart wall (111).—*Water-colour drawing by W. G. Collingwood* (1882).

The same gateway, from Sang Ruisselle (113).—*Water-colour drawing by T. M. Rooke* (1886).

A quite wonderful drawing.[1]

[Reproduced on Plate XXIV.]

Urcel, near Laon: two columns in the cloister of the church (113*a*).—*Lithograph by Professor D. Oliver, F.R.S.*

[1] [From Ruskin's MS. inventory.]

Porte Chenizelles, Laon.

Urcel: two capitals of other columns in the same (113*b*).—*Lithograph by Professor D. Oliver, F.R.S.*

["In the former of these two drawings the irregular zigzag sculpture of one of the columns is a very curious feature; while the peculiar interlaced chain-work pattern of the capital of the other is equally uncommon. From the second drawing it may be further seen that novelty in the design of these varied capitals and columns was the special aim of the unhampered art-craftsman in the execution of his decorative work" (*White*, p. 416, where the examples are wrongly ascribed to Mr. Randal). For Professor Oliver, a friend of Mr. Randal, as also of Ruskin, see Vol. XXV. p. xlvi.]

SENLIS:—

[This town (the ancient *civitas Silvanectensium*), twenty miles north-east of Paris, is rich in objects of antiquarian and artistic interest. The cathedral is of the end of the twelfth and beginning of the thirteenth century. Ruskin sometimes made the town a stopping-place on his way to Switzerland (Vol. VII. p. xx.).]

Church of Hôtel Dieu: the Choir (141).—*Pencil drawing by Frank Randal* (1881).

["At the time this drawing of the interior of the desecrated Hôtel Dieu was made, it had been converted to the purposes of a chicory manufactory" (*White*, p. 417). With regard to this building, Ruskin wrote to the artist on October 17, 1881: "If still at Senlis, before you leave, draw for me the capitals and bases of pillars in that wonderful desecrated cloister, with the [sketch] shadows. If you are at Chartres, so much the better,—anyhow go now, the moment you've drawn (in *outline* only) these shafts for me." Five sketches were accordingly done by the artist and sent to Ruskin, but they are not in the Museum.]

Cathedral of Notre Dame: South-West Spire (130).—*Pencil drawing by Frank Randal* (1881).

["I am especially pleased," wrote Ruskin (October 24, 1881), "with the lovely spire drawing, and the sense of daylight in all you do."]

„ Carved Capitals (P 3, 4).—*Pencil and wash drawings by Frank Randal* (1881).

„ The Panels of the Months on the West Front (P 5–10).—*Twelve pencil drawings in six mounts by Frank Randal.*

[These may be compared with the similar series on the West Front of Amiens.]

„ Capital of the central pillar of the Chapter House (St. Cecilia) (R 8).—*Pencil drawing by Frank Randal.*

„ The Madonna and Christ on the tympanum (P 1).—*Pencil drawing by Frank Randal.*

Rue St. Hilaire (137).—*Pencil drawing by Frank Randal* (1881).

["In sketch 130 the spire of the Church of Notre Dame is seen about the house-tops of the Rue St. Frambourg; while in 137 the apse of the twelfth-century church of St. Frambourg is to be seen" (*White*, p. 417).]

Tower of St. Vincent's College Chapel (136).—*Pencil drawing by Frank Randal* (1881).

["The Abbey Church of St. Vincent was built also in the twelfth century. The view of the Tower is taken from the rampart of the old town" (*White*, p. 418).]

La Chancellerie (135).—*Pencil drawing by Frank Randal* (1881).

Rue de la Chancellerie (129).—*Pencil drawing by Frank Randal* (1881).

Church of St. Aignan (128).—*Pencil drawing by Frank Randal* (1881).

[The church, fourteenth and sixteenth centuries, is now turned into a theatre.]

Montagne St. Aignan (133).—*Pencil drawing by Frank Randal* (1881).

ROUEN:—

Cathedral: Sculpture on the North-West Porch (28*a*).—*Water-colour study by Frank Randal* (1882).

[A sketch, in violet monochrome on grey, from a photograph, of part of the archivolt of the north-west door of the façade. This study is so like Ruskin's own work that it might well be taken for such, and it was attributed to Ruskin in *Principles of Art*, p. 420.]

Cathedral: Sculptured Grotesques in the panels of the North Transept (28*b*, 28*c*).—*Two charcoal studies by Arthur Burgess.*

["These quaintly grotesque figures, which are so highly characteristic of the French-Gothic sculpture of this period, fill the corners of two of the quatrefoil panels, seventy of which form a frieze upon the northern porch alone. Casts of nineteen of these panels were taken by Mr. Ruskin specially for the Museum (see above, p. 189). They are described generally in *Seven Lamps*, ch. v. §§ 22–24 (Vol. VIII. pp. 216–218), where three more of these corner subjects are represented in Plate XIV." (*White*, p. 420).]

Church of St. Maclou.—*Lithograph by Samuel Prout* (1823).

[See the notice in *Seven Lamps*, ch. v. § 19 (Vol. VIII. pp. 211–212).]

DIEPPE:—

["In the following series of sketches, drawn by Mr. Hackstoun, all the main features of interest which still remained at the time they were made, in the year 1883, are represented" (*White*, p. 421).]

General view of the Town from the Castle (H 22).—*Pencil sketch.*

View from the Castle, overlooking the beach and coast (151).—*Water-colour drawing (unfinished).*

[The sketch H 22 is "taken from the lofty eminence on which the picturesque old castle stands, looking eastward in the direction of the harbour, with the cliff beyond, on which the church of 'Our Lady of Good Succour' is seen in the far distance; while the tower and roof of one of the Anglican churches, the dome of St. Remy, and the square tower of St. Jacques are seen rising above the roofs of the houses. The next drawing (151), with a more northerly aspect, shows the stretch of the town and esplanade upon the shore side, in the valley, with the white cliffs of the coast stretching beyond" (*White*, p. 421).]

Porte du Port d'Ouest (H 3).—*Pencil drawing.*

["The ancient gateway shown in H 3, with its beautifully quaint round towers, is seen from the Rue Agnado, looking up the narrow street leading from the modern centres of attraction, the casino and bathing establishments, which now occupy the site of a small harbour which existed here some 500 years ago" (*White*, p. 422).]

Church of St. Jacques, north side (H 20).—*Pencil drawing.*

Tower of the same, from the south-west (H 19).—*Pencil drawing.*

Window view of the South Side, from the south-east (H 2).—*Pencil drawing.*

Entrance to the South Transept (H 8).—*Pencil drawing.*

["The church of St. Jacques, represented in drawings H 20, 19, 2, and 8, is an elaborated French-Gothic building, dating from the twelfth century; but its handsome tower on the south-west, shown in sketch H 19, is an excellent example of good sixteenth-century Gothic. In sketch H 20 the flying buttresses with their handsome screen-work tracery, on the north side of the square, are roughly indicated. The modern slated cupola, with its strange Moorish turret, seen in drawings H 2 and H 8, is entirely out of character with the rest of the architecture. The interior of the church contains some fine carved work" (*White*, p. 422).]

BAYEUX:—

View of the Main Street, looking towards the Northern Tower of the Cathedral (H 12).—*Pencil drawing by W. Hackstoun* (1883).

[For Ruskin's description of the domestic architecture of Bayeux, as seen in this drawing, see *Notes on Prout*, Vol. XIV. pp. 416–417.]

Cathedral: West Front (154).—*Water-colour sketch by W. Hackstoun.*

[For Ruskin's description of the front, see *Seven Lamps*, ch. v. § 17 (Vol. VIII. p. 210).]

COUTANCES:—

["One of the Norman cities whose cathedrals represent the entire range of Northern architecture, from the Romanesque to the Flamboyant" (*Seven Lamps*, Preface (Vol. VIII. p. 6). For other notices of the cathedral, see *Modern Painters*, vol. iv. (Vol. VI. p. 434); *Seven Lamps*, Vol. VIII. pp. xxxi., 88, 122, 160; and *Lectures on Architecture and Painting*, Vol. XII. p. 42, and *Fig.* 11. For a note on the situation of the city, see Vol. XII. p. 43 *n.*]

Distant view of the Town and Cathedral, from the east (H 4).—*Pencil drawing by W. Hackstoun.*

Similar view from the west (H 16).—*Pencil drawing by W. Hackstoun.*

The same from the north-west (H 17).—*Pencil drawing by W. Hackstoun.*

Near view of the Cathedral (H 9).—*Pencil drawing by W. Hackstoun.*

ST. MALO AND MONT ST. MICHEL:—

[For notes by Ruskin on Mont St. Michel, see *Stones of Venice*, vol. i. (Vol. IX. pp. 131, 273).]

The Ramparts of St. Malo (H 15).—*Pencil sketch by W. Hackstoun.*

Another view of the same (H 10).—*Pencil sketch by W. Hackstoun.*

Mont St. Michel, with the Island of Tombelaine (H 13).—*Pencil sketch by W. Hackstoun.*

TOURS:—

[For notes by Ruskin on vandalism at Tours, see Vol. I. p. 430, and Vol. IV. p. 38.]

The Porte St. Martin.—*Lithograph by Samuel Prout.*

["The drawings of Prout have a peculiar character which no other architectural drawings ever possessed, and which no others ever can possess, because all Prout's subjects are being knocked down or destroyed" (see *Two Paths*, § 60, Vol. XVI. p. 301). "At the time this drawing was made, the old gateway was occupied as a dwelling-house, but the disfiguring placards posted upon it, one of which is headed with the fatal words *A Vendre*, foretell its impending doom. It is no longer in existence" (*White*, p. 430).]

La Halle aux Blés.—*Lithograph by Samuel Prout.*

["Whereas in former days it was customary for churches to be built rather out of corn-markets, as in the case of Or San Michele at Florence, 'in France churches are constantly turned into corn-markets'" (*White*, p. 430; and see Vol. XIII. p. 131). This market was formed out of the sixteenth-century church of St. Clement.]

Church of St. Symphorien.—*Lithograph by Samuel Prout.*

POITIERS:—

[For notices of the Romanesque architecture of Poitiers, see *Two Paths*, § 33 (Vol. XVI. p. 278), and *Pleasures of England*, § 85 *n.* (Vol. XXXIII.). The following drawings were made by the artist in accordance with Ruskin's instructions; he was especially pleased with "The Nativity" (see above, p. lxx.).]

Church of Notre-Dame-la-Grande: studies of Sculptural Details on the Façade (Randal portfolio, 1).—*Pencil drawings by Frank Randal* (1883):—

(*a*) Mercy and Truth meeting together.

(*b*) Four Prophets; above the arch on the northern side.

(*c*) An Evangelist; in the bay of the lower arcade, on the north side of window.

(*d*) An Apostle, and Bay of the Lower Arcade; on the south side of window.

(*e*) St. Peter; in the bay of the upper arcade.

(*f*) Grotesque Animal cowering under the Emblems of the Sacrament (? Corn-sheaves and Chalices); in the arcade on the north side of the western doorway.

(*g*) The Tree of Jesse; on the north side above the western doorway.

(*h*) Moulding; western doorway.

(*i*) A similar Moulding; ditto.

(*j*) The Annunciation.

(*k*) The Visitation.

(*l*) The Nativity.

(*m*) Subject (St. Joseph ?) following the Nativity.

(*n*) Adoration of the Kings; on the north door.

(*o*) The Temptation, and Nebuchadnezzar.

(*p–u*) Six Carved Capitals.

The Temple of St. Jean: Capital of a Column (R 2).—*Pencil drawing by F. Randal.*

["This temple is the oldest edifice in Poitiers, and one of the most ancient Christian monuments in France, dating from probably the sixth or seventh century. It appears to have been at one time a Baptistery. The entire building measures only some forty feet by twenty-five. Upon three sides of it, both outside and in, there is an arcading of circular arches and columns, one of the mutilated capitals of which is represented in this drawing" (*White*, p. 434).]

Church of Saint Hilaire: studies of Sculpture (R 2).—*Two pencil drawings by F. Randal* (1883):—

(*a*) Capital in the Apse.

(*b*) Cornice Capitals of same.

["The Church of Saint Hilaire was founded in the eleventh century, in honour of St. Hilary, the Bishop of Poitiers, who, in the middle of the fourteenth century, went into Lombardy to denounce the Arian heresy, and became the patron saint of Parma, where he died. The apsidal end of the church is supported upon eight lofty columnar piers, some of the capitals of which are here represented" (*White*, p. 434).]

Saint Radegonde: the Octagonal Tower (R 2).—*Pencil drawing by F. Randal.*

["The Abbey Church of St. Radegonde contains the shrine of the saint, the daughter of the King of Thuringia, who lived in the sixth century. She was renowned for the devotion of her life to deeds of charity, and founded a convent here in Poitiers, where she ministered to the sick. The old crypt in which her body was buried in the year 587, is greatly resorted to by devotees in the month of August, during which she died, and who now bring their sick to visit the empty coffin of black marble, which they thus venerate as a sacred relic" (*White*, p. 434).]

AUXERRE:—

[An old Roman station, Autricidorum; now the capital of the Department named after the river Yonne; familiar to Ruskin from early days as a posting-station on the road from Paris to Dijon (see, for instance, Vol. III. p. xxiii.). For studies of stained-glass windows at Auxerre, see below, p. 228.]

Cathedral and Town, from the river (147).—*Water-colour drawing by T. M. Rooke* (1886).

["The cathedral, dedicated to St. Stephen, was, for the most part, built during the thirteenth to the fifteenth centuries; but the northern tower was not completed until a century later, and the southern one remains unfinished" (*White*, p. 435).]

Cathedral: study of Sculpture on the West Front (147*a*).—*Water-colour drawing by T. M. Rooke* (1886).

["The emblematic figures of Philosophy, Pedagogy, Medicine, and Theology are represented between the canopy tops of the panels upon the southern doorway, including the upper part of the representation of the story of David and Bathsheba. The elaborate sculpture, of which this is but a fragment, was executed in the thirteenth century" (*White*, p. 436).]

Rue Fécauderie (119).—*Water-colour drawing by T. M. Rooke* (1886).

[Plate XXV. "This is an excellent example of an ordinary old-fashioned street of shops, such as may commonly still be seen in many of the picturesque old towns of France. As observed by Mr. Ruskin, and here so well illustrated, 'the intricate grouping of the roofs of a French city is no less interesting than its actual streets; and in the streets themselves the masses of broad shadow which the roofs form against the sky are a most important background to the bright and sculptured surfaces of the walls.'[1] It is this delightful play of light, producing such beautifully varied colours, which charms and exhilarates the general observer—he knows not how—but which the artist consciously enjoys, with true understanding of the subtlety of the lovely transitory effects which it is his delight to seize. The corner shop, with its Renaissance painted wood-carving, is that of a barber, the signs of whose trade are hung outside on brass brackets" (*White*, p. 436). For such embellishment, and a discussion of shop-fronts, ancient and modern, see *Seven Lamps*, ch. iv. §§ 19, 20, 23 (Vol. VIII. pp. 157, 158, 161). Note also the man in the blouse; for this, the working costume of the foreign labourer, see Vol. XVI. p. 486.]

Rue Philibert-Roux (123).—*Water-colour drawing by T. M. Rooke* (1886).

[Looking down the street towards the apse of the cathedral.]

AVALLON:—

[Between thirty and forty miles from Auxerre, and close to Vézelay; the *Castrum Aballonis* of the Antonine Itinerary; situated on a high plateau, on the edge of a precipitous winding gorge, 300 feet deep, at the bottom of which flows the river Cousin. Ruskin went there for some days in 1882 with Mr. Collingwood and Mr. Randal, and "the first morning's work at the early church of St. Ladre, and the first afternoon's walk down the valley of the Cousin, with brilliant ling in blossom among bold red granite rocks, fully justified his choice. The town, on its Durham-like hill, swept round by the deep river-course and unspoilt by modernisms, and the wooded, flowery, rocky neighbourhood, full of all that is

[1] [*Lectures on Architecture and Painting*, § 18 (Vol. XII. p. 36).]

T. M. Brooke Allen & Co. Sc

Rue Fécauderie, Auxerre.

T. M. Rooke

Allen & Co. Sc.

Avallon.

most charming in French scenery, and the curious details of the twelfth-century church, all attracted him mightily" (W. G. Collingwood, *Ruskin Relics*, p. 49). In his diary (August 20, 1882) Ruskin notes the first walk:—

> "I got no entry made this morning, but am now sitting at the open window in a sweet French evening. The most marvellous light of sunset has just faded off the opposite houses, and I had a precious walk down the valley of the Cousin, which is altogether lovely and like Dovedale and the Meuse, and the glens of Fribourg, in all that each has of best; and like Chamouni in granite cleavages, and like—itself in sweet French looks and ways."

And again (August 22, 24, 25, 27, 30):—

> "Walked in the miraculous fairy valley and saw granite cleavages. . . . Found after long search in rain the little oratory of St. John—des Bons Hommes. I ought to vignette it for a title to my books! . . . Yesterday an entirely lovely walk, up the river, and home by dingle, like the ascent to Mr. Marshall's tarns.[1] . . . Montreal, the most marvellous village ever was. . . . We had a really happy rest and walk in the lower valley exploring it to the bridge, and ascertaining it to be one of the sweetest ever made by heaven. The Cyclopean walls, of blocks seven and eight feet thick—the largest all averaging two and a half [feet] cube, at a guess—laid with their smooth cleavages to the outside, fitted like mosaic—the chinks filled with smaller stones, altogether peculiar to this district of *cleaving*, and little twisting, granite."[2]

So, again, in a letter to Mr. L. Fletcher, F.R.S., Ruskin wrote (August 20):—

> "This granite glen is one of the loveliest things in France, or in the world, counting to its praise the sweet habitation and solemn history. The twelfth-century church porch is the most interesting I have ever seen of the date, out of Italy."

The situation of the town is shown in Mr. Rooke's sketches. The principal church—St. Lazare—is of the twelfth century, of Burgundian Gothic, with a double west portal, Romanesque, rich in ornament.]

The Town of Avallon, from the valley (124).—*Water-colour sketch by T. M. Rooke* (1886).

[Here reproduced, Plate XXVI.]

Distant view of Avallon (125*a*), and Sunset near Avallon (125*b*).—*Water-colour sketches by T. M. Rooke* (1886).

View of the Village of Annay la Côte (126).—*Water-colour sketch by T. M. Rooke* (1886).

["The first sketch (124) was taken from one of the terraced gardens which deck the picturesque escarpment of the valley, which here joins that of the Cousin, a tributary stream of the Yonne, as seen in the distance. In the next two sketches (125*a* and *b*), the town of Avallon, and a view in the near neighbourhood, looking towards the village of Anneot, are shown in one frame. The fourth view (126) is of the same locality, seen in the opposite direction" (*White*, p. 498).]

St. Lazare: Sculptural Scroll-work on the Porch (R 2).—*Pencil drawing by F. Randal* (1882).

["In this drawing a portion of the carved stone-work of the south-west portal of the Church of St. Lazare is very carefully delineated, the ornamentation being of an extremely delicate and graceful nature" (*White*, p. 439).]

[1] [See Vol. XXVI. p. 253.]

[2] [These two extracts were for the most part printed by Mr. W. G. Collingwood in his *Ruskin Relics*, pp. 50–51.]

St. Lazare: part of a Column (S 84).—*Water-colour drawing by W. G. Collingwood* (1882).

["The column represented is most unusual, both in its form and in the sculptured pattern which covers it. It is a spiral pillar of stone, and completely clothed, as it were, with chain-armour; the intricate pattern of the finely sculptured chain-mail is analysed diagrammatically on the drawing" (*White*, p. 439).]

Nessus and Deianira: Sculpture on Porch of same (S 84*a*).—*Water-colour sketch by W. G. Collingwood.*

[The subject of the sculpture shown here is instanced by Ruskin in the lecture entitled *Mending the Sieve*, § 14 (Vol. XXXIII.), as illustrating the fact that "in the deeper sense nothing that once enters the human soul is afterwards extinct in it; and every great symbol and oracle of Paganism was still understood in the Middle Ages" (see a later volume of this edition).]

Church of Montréal, Yonne: Wood-carving (S 84*b*).—*Water-colour drawing by F. Randal* (1882).

["The quaintly conceived lions, quarrelling over a bone, which form the subject of the carving here represented, are distinctly of the 'chimæra' type, with the line of hair down the back, but with the proper lion's tail instead of a dragon's, and without the goatish monstrosity. It is an early sixteenth-century carving, forming an adjunct to one of the choir stalls in the Church of Montréal, a few miles from Avallon" (*White*, p. 441).

Upon receiving this drawing (together with a series of studies from Avallon) Ruskin wrote to the artist (December 7, 1882): "I have your letter and the drawings, which delight me exceedingly—the Montréal lions especially, but all are good"; and again (February 13, 1883): "Your *great* gift is grotesque expression. You must get abroad as soon as you can, and draw me some more quarrelling lions! In the meantime, if you are in town, go on any mild day to the Zoo, and try your hand at *quick* sketching of any animals that amuse you there—merely outlines of attitude and traits of expression."]

III. SWITZERLAND

Brieg; Looking down the valley, with Tower of the Jesuits' Church (152).—*Water-colour drawing by T. M. Rooke* (1884).

[Here reproduced, Plate XXVII. "The view is taken looking down the Valley of the Rhone towards Visp, in early autumn time. The church seen in the distance is the parish church of Brieg, at Glys, which is connected with the town by an avenue of poplars about a mile in length; and the building on the right with a metal cupola, covered with tin scales, and tarnished into a golden hue by time and rust—the Château Stockalper" (*White*, p. 500).]

The Lower Church at Brieg (120).—*Water-colour drawing by T. M. Rooke* (1884).

["This strangely plain building—the church of the Jesuits—is used as a chapel-of-ease for daily service, instead of the distant church belonging to the town. The steeple of the church is surmounted by a curious tinned belfry, which is characteristic of the local industry, and a further example of common work in this metal is seen in the painted arum of beaten tin-sheet which surmounts the vase of the fountain, in the centre of the large square in which the church is situated" (*White*, p. 442).]

The Lower Church, Brigue.

The Lower Portion of an old House at Brieg (143).—*Water-colour drawing by T. M. Rooke* (1884).

With old shutters of arched window and ancient grating on the left.[1]

["This serves to illustrate the type of building which forms the home of the inhabitants in the old streets of the towns in Switzerland as distinguished from the picturesque châlets built for their residence among the mountains, an example of which is given in the next drawing. Here the domestic architecture, if it can be dignified by the term, is of the plainest construction of plastered walls, contrasting strikingly with the beauty of the balconied wooden structures that grace the mountain slopes" (*White*, p. 442).]

Old Châlet at Sierre (146).—*Water-colour drawing by T. M. Rooke* (1884).

["In this drawing we have delightfully presented before us an example of the happy combination of practical utility in subservience to local climatic circumstance, with rustic picturesqueness in close connection with the more lasting requirements of civic and ecclesiastical conditions" (*White*, p. 443). See on these points *Poetry of Architecture*, §§ 38, 43 (Vol. I. pp. 31, 37–38); Vol. XII. p. 186.]

Wine-press at Sierre (127).—*Water-colour drawing by T. M. Rooke* (1884).

["This now disused form of press occupied, at the time the drawing was made (1884), a shed, supported by wooden props, among the cottages upon the hillside included in the drawing of the picturesque châlet, whose architecture is described on pages 442–443. It is a most primitive form of wine-press, made of entire trunks of walnut or chestnut trees, which has since been superseded by iron presses" (*White*, p. 499). No. 137 at the Fine Art Society (above, p. 180).]

E.—"MEMORIAL STUDIES" OF THE MOSAICS OF ST. MARK'S

[In 1879 Ruskin appealed for assistance to enable him to secure memorials of the Mosaics of St. Mark's, threatened with destruction or "restoration." See the Note in that year to the "Travellers' Edition" of *Stones of Venice* (Vol. X., Appendix 15, p. 463 in this edition); and the pamphlet of the same year, *Respecting Memorial Studies of St. Mark's* (Vol. XXIV. pp. 412 *seq.*). Burne-Jones interested himself in the work, and suggested the employment of his friend and pupil, Mr. T. M. Rooke, in connexion with it. Mr. Rooke spent a summer at Venice in copying the mosaics. The greater part of his drawings was destroyed by a fire on the Cenis railway (see *Master's Report, 1884*, § 4; above, p. 73). He had, however, made tracings of most of them, and from the tracings he subsequently made drawings for St. George's Museum. In addition to the studies here enumerated, there are others in the Ruskin Drawing School at Oxford (Reference Series, Nos. 107, 170: Vol. XXI. pp. 37, 43). For a general summary of Ruskin's notices of the Mosaics of St. Mark's, see Vol. X. p. 133 *n.*]

Study of the Mosaic formerly over the central door of St. Mark's (M 35).—*Water-colour copy from Gentile Bellini's picture by Angelo Alessandri* (1879).

[For a photographic reproduction of Bellini's picture, see Plate XLVI. in Vol. XXIV. (p. 164); for a notice of his representation of the old mosaics, *ibid.*, pp. 285–286.]

[1] [From Ruskin's MS. inventory.]

Mosaics of the Eastern Dome: Christ surrounded by the Prophets.—*Water-colour drawings by T. M. Rooke* (1879):—

(*a*) General view of the Mosaics of the Dome (M 26).

(*b*) Figure of the Madonna, with details (on a larger scale) of the scroll-work around the window beneath her (M 28).

(*c*) Four of the Prophets, not included in (*a*), on a larger scale—Obadiah, Habakkuk, Hosea, and Jonah (M 27).

(*d*) Decorative Scroll-work around two of the windows (M 29).

(*e*) Similar Scroll-work between the next two windows (M 30).

[For Ruskin's descriptions of these mosaics, see *Stones of Venice*, Vol. X. pp. 138–140, and *St. Mark's Rest*, Vol. XXIV. pp. 299–302. For his instructions to Mr. Rooke about these studies, see above, p. lvii. Another study of these mosaics—showing three of the Prophets to the right of the Madonna—is at Oxford (Reference Series, 107); see Vol. XXI. p. 37, where the study is wrongly attributed to J. W. Bunney.]

Mosaics on the South Side of the Choir (eastern end):—

(*a*) The Doge, Clergy, and People of Venice (M 19).—*Water-colour drawing by C. F. Murray* (1877).

[Reproduced as Plate LIX. in Vol. XXIV. (p. 296), where the mosaic is described. For Ruskin's letter to Mr. Murray about the mosaic, see *ibid.*, p. xl.]

(*b*) The same subject, with the inscription above, and scroll decoration below (M 20).—*Tracing by T. M. Rooke.*

[For references to the inscription, see *ibid.*, p. xl., and Vol. XIV. p. 416; see also above, p. lviii.[1]]

Mosaics of the Central or "Ascension" Dome.—*Drawings or tracings by T. M. Rooke*:—

(*a*) Three Apostles witnessing the Ascension (M 21).—*Water-colour tracing.*

[For Ruskin's general description of the mosaics of this dome, see *Stones of Venice*, vols. ii. and iii. (Vol. X. pp. 136–138; Vol. XI. pp. 206, 209).
This is one of the drawings which Mr. Rooke reproduced from the traced copies of his original drawings made in 1879.]

(*b*) Modesty and Constancy (M 22).—*Coloured tracing.*

[On these figures, see *St. Mark's Rest*, § 129 (Vol. XXIV. p. 306); and compare *Stones of Venice*, vol. ii. (Vol. X. p. 385).]

(*c*) Pison (M 23).—*Water-colour drawing* (1884).

(*d*) Tigris (M 24).—*Coloured tracing.*

(*e*) Euphrates (M 25).—*Coloured tracing.*

[On the mosaics of these series, see *Stones of Venice*, vol. ii. (Vol. X. p. 138).]

[1] [There is a third drawing of the same subject at Oxford, No. 170 in the Reference; see Vol. XXI. p. 43, where it is erroneously ascribed to Mr. Rooke; it is probably by Ruskin (as stated in Vol. XXIV. p. 296 *n.*).]

SCA CECILIA + SCA EVLALIA + SCA AGNES + SCA

Mosaics of the South Wall (above the entrance to the Baptistery):—

(*a*) King David; and the Madonna (M 32).—*Water-colour drawing by T. M. Rooke* (1879).

(*b*) King Solomon; and Ezekiel (M 33).—*Coloured tracing by T. M. Rooke.*

Mosaic in the Baptistery Dome: Christ surrounded by the Principalities and Powers of Heaven (M 31).—*Water-colour drawing by T. M. Rooke* (1879).

[For descriptions of this dome, see *Stones of Venice*, vol. ii. (Vol. X. p. 86), and *St. Mark's Rest*, §§ 94–96, 157 (Vol. XXIV. pp. 282–284, 332–333.]

Ravenna: Mosaics in San Apollinare Nuovo—SS. Cecilia, Eulalia, and Agnes (M 34).—*Water-colour drawing by T. M. Rooke* (1884).

[From the series of Martyrs and Virgins along the naves, executed in about A.D. 555. "In both the processions the representation is, of course, far from the perfection of art. Both the faces and figures have a certain stiffness, partly due to the very nature of mosaic-work. There is also a sort of child-like simplicity in the treatment, especially of the female figures, which an unsympathetic critic would call grotesque. But I think most beholders feel that there is something indescribably solemn in these two great mosaic pictures. From the glaring commonplace Italian town you step into the grateful shade of the church, and find yourself transported into the sixth century after Christ. You are looking on the faces of the men and maidens who suffered death with torture, rather than deny their Lord. For thirteen centuries those two processions have seemed to be moving on upon the walls of the basilica, and another ceaseless procession of worshippers—Goths, Byzantines, Lombards, Franks, Italians—has been, in reality, moving on beneath them to the grave. And then you remind yourself that when the artist sketched those figures on the walls, he was separated by no longer interval than three long lives would have bridged over, from the days of the terrible persecution itself under Diocletian" (T. Hodgkin's *Theodoric the Goth*, 1891, pp. 250–251).

Ruskin had intended to treat the history and art of Ravenna in the second part of *Our Fathers have Told Us.* Another of Mr. Rooke's studies of the Ravenna mosaics is at Oxford, No. 166 in the Reference Series (Vol. XXI. p. 43). The present study is reproduced on Plate XXIV. It was No. 129 at the Fine Art Society (above, p. 180).]

F.—STAINED AND PAINTED GLASS

[The student desirous of following Ruskin's notices of this art, should first read what he says of the adaptability of the materials employed (*Two Paths*, §§ 160–163, Vol. XVI. pp. 386–387). With regard to this principle as applied to painting on glass in particular, see *Stones of Venice*, vol. ii. Appendix XII. (Vol. X. p. 455). "The most vivid conditions of colour obtainable by human art," he there says, "are those of works in glass and enamels." For remarks upon the essence of beauty with regard to colour see, therefore, *Two Paths*, Appendix V. (Vol. XVI. p. 424). In the case of windows, the transparency of the material must always be insisted upon: see *Stones of Venice*, vol. ii. pp. 456–457, comparing the criticism of the windows by Reynolds, *Two Paths* (Vol. XVI. pp. 324, 417), and *Lectures on Art*, § 186 (Vol. XX. p. 175). It is impossible to combine perfect colour with

perfect form, and this is forgotten in many modern painted windows (*Seven Lamps*, ch. iv. §§ 38, 39, Vol. VIII. pp. 179, 180). Painted glass should give figures, but they should be conventionalized: *Two Paths*, § 82, and *Oxford Museum*, § 25 (Vol. XVI. pp. 327–328, 232).]

Chartres: upper part of the third window on the south wall (SG 1).—*Water-colour drawing by T. M. Rooke* (1885).

[Reproduced on Plate XXIX. No. 130 at the Fine Art Society (above, p. 180).]

Chartres: the Ram in the Zodiac Window, on the south side of the Choir (SG 2).—*Water-colour drawing by T. M. Rooke.*

[No. 131 in the same exhibition (*ib.*). For the painted windows of Chartres, dating probably from about 1250, see Vol. XII. p. 437. Ruskin remarks that the windows of Chartres were presented by the trades of the town (*Two Paths*, Vol. XVI. p. 328); and the large window shown in the first drawing (SG 1) was presented by the associated shoemakers of the town. "The subjects illustrated in the central panes form part of the history of the Virgin,—including the Death, the Apotheosis, and, finally, the Coronation of 'the Mother of God,' as the 'Queen of Heaven.' In the construction of this window, long rods of iron were employed, stretched completely across the circular and quatrefoil panels, to keep the whole window rigid—a point constantly found lacking in later glass; and yet, as may be judged from this drawing, rendered quite invisible at a little distance. In the second drawing (SG 2) one of the signs of the Zodiac is shown, in illustration of the curious fact that the ancient symbols of heathendom were still used in Christian edifices, although their significance was either lost, or perverted in meaning. Thus many of the 'signs' of the Zodiac were made to do service as Christian symbols, and the Ram (for instance), was changed into the 'Sacred Lamb,'—sometimes standing upon an altar, as representing the new order of vicarious sacrifice, the lamb not slain, but living, with the resurrection-banner, or simply a cross,—as in the ninth-century mosaic in the church of St. Praxedes at Rome, and the quite recent example which forms one of the subjects in the niches around the altar of Exeter College Chapel, at Oxford" (*White*, pp. 454–455). For Ruskin's appreciation of Mr. Rooke's drawings, see above, p. 177.]

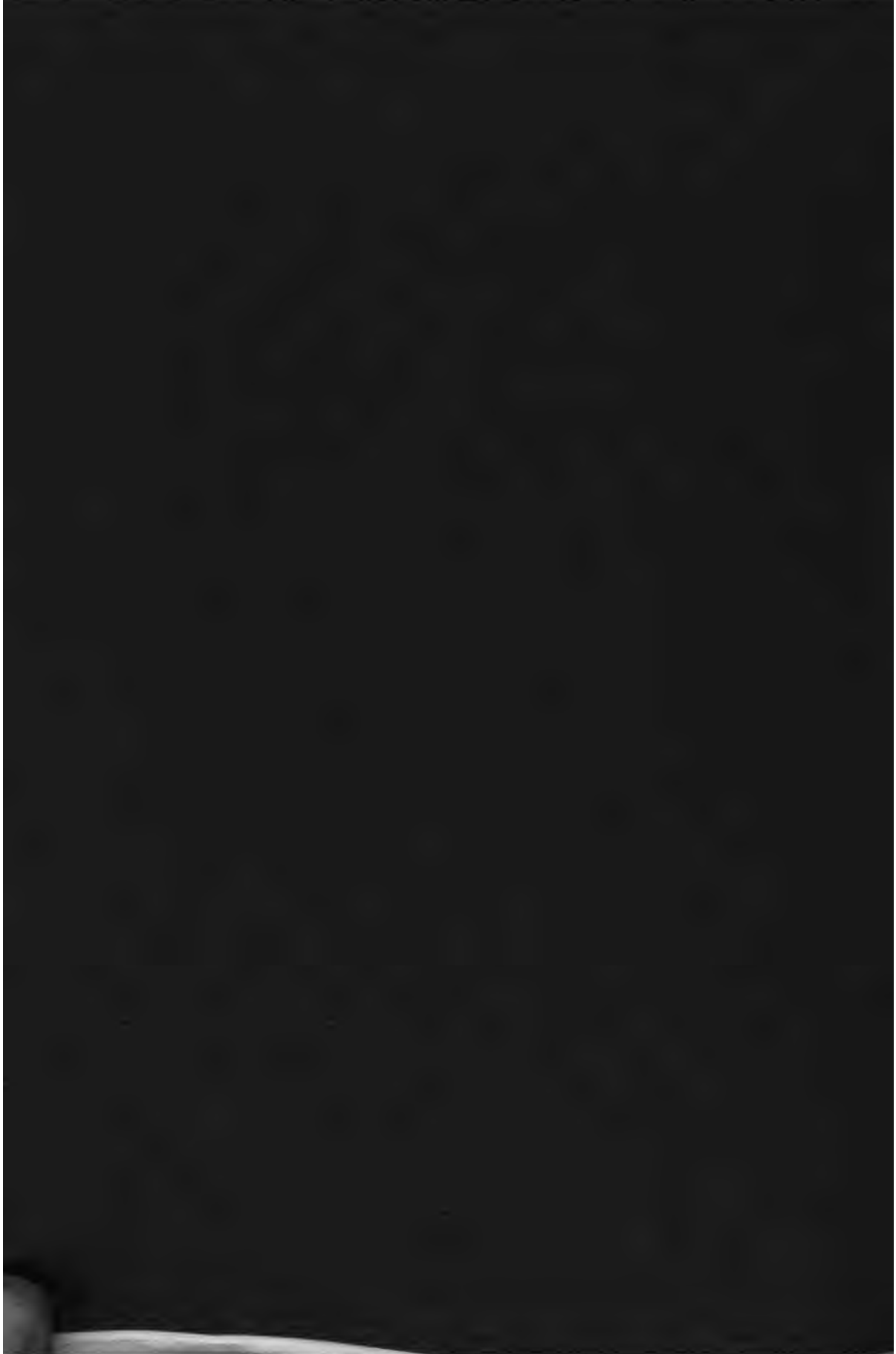
Auxerre: lower panel of the St. Stephen Window in the Cathedral Church of St. Etienne (SG 3).—*Water-colour drawing by Frank Randal* (1882).

["Of the thirteenth-century, the figure here delineated is the portrait of the bishop who was the donor of the window. He is represented without his mitre, holding a model of the window in his hands, as if in the act of devoting it to the church" (*White*, p. 456).]

„ : The Madonna and Child, from a window in the Lady Chapel (SG 21).—*Water-colour drawing by Frank Randal* (1882).

Florence: part of a window in the Duomo (SG 4).—*Water-colour drawing by T. M. Rooke* (1887).

[These examples are typical of the early mosaic method of composition. "The pieces of stained glass of which the early windows were composed were small, and they were arranged in a kind of mosaic pattern. The next improvement consisted in forming pieces of stained glass into figures, the outlines and strong shades of which were afterwards formed with black, and fixed by the heat of the furnace. This kind of semi-painting afterwards gave place to painting on glass properly so-called" (Mrs. Merriefield, *Original Treatises on the Art of Painting*, 1849, vol. i. p. lxxxiii.).]



Florence, Santa Croce; Aaron (SG 5).—*Water-colour drawing by T. M. Rooke* (1887).

St. Barbara, from another window in the same church (SG 6).—*Water-colour drawing by T. M. Rooke* (1887).

["In these two windows we have examples of painted glass, properly so-called. In the former instance, partly transitional—the lead lines crossing the face giving rather a bad effect, as of spectacles over the eyes—while the latter is exceptionally elaborate in the fine finish of the lovely face, unspoilt by lead-work, and the graceful embroidered drapery. The first figure occurs in the window of the chapel in the eastern end of the church. Aaron, robed as high priest, is shown wearing his ephod, breast-plate, and mitre, and bearing a golden censer in one hand and an incense casket in the other. The scroll-like border of the background contains conventionalised leaves, such as are referred to in *The Two Paths*, § 82 (Vol. XVI. p. 327). The beautiful female figure within a painted Gothic canopy in the second drawing (SG 6) is apparently St. Barbara, holding her attributes—the cup and wafer in her right hand, and in her left the sword of her martyrdom, and wearing her tiara crown. This lovely panel is included in a window in another chapel, and is evidently somewhat later in date than the 'Aaron,' the colour as well as both the design and execution being of the finest quality" (*White*, pp. 458–459).]

Bourges: windows in the Cathedral (SG 7–19).—*Thirteen water-colour drawings by Frank Randal* (1883).

(*a*) Panel from the Legend of St. Thomas.

(*b*) Joseph storing corn. History of Joseph window.

(*c*) Pharaoh's Dream. ,, ,, ,,

(*d*) Joseph's Dream. ,, ,, ,,

(*e*) He fell amongst thieves. The Good Samaritan window.

(*f*) Priest and Levite. ,, ,, ,,

(*g*) Panel (Give me my portion). The Prodigal Son window.

(*h*) Tending the swine. ,, ,, ,,

(*i*) The Return. ,, ,, ,,

(*j*) Joachim and Anna.

(*k*) Four of the Seven Angels. Revelation window.

(*l*) The Embarcation for Jerusalem. Legend of St. Mary the Egyptian.

(*m*) St. Mary Magdalene.

["Your drawings are quite wonderful," wrote Ruskin to the artist (January 3, 1883), "and perfect in care—the most necessary qualities. Your painted windows are especially precious."]

Paris: Sainte Chapelle (SG 20).—*Water-colour drawing by Frank Randal.*

[This is a study from one of the fragments now in the South Kensington Museum, which once formed part of the famous thirteenth-century windows in the Sainte Chapelle.]

G.—TURNER

Portrait of J. M. W. Turner, R.A. (94).—*Oil-painting by William Parrott.*

[Plate XXX. "This portrait of the great artist is the most faithful and characteristic presentment of him extant, and deserves to be widely known. Owing, however, to the circumstances under which it was produced, its existence was entirely unknown, until it was presented to the Museum in 1892 by Mr. Herbert Bramley, of Sheffield, in whose family it had been since it was painted" (*White*, p. 465). Turner, it will be remembered, always refused to have his portrait taken; people would not believe, he used to say, that he could have painted his pictures. The present sketch in oils was made surreptitiously, during varnishing days, by a frequent exhibitor in the Academy, and is signed "W. Parrott, from Life." The size is 10 in. × 9⅝. It is not dated. The portrait shows Turner with white hair. The onlookers, of whose presence he seems unconscious, may be Sir Martin Shee and H. W. Pickersgill. C. R. Leslie's descriptions of the artist's appearance, in *Dilecta*, §§ 2, 4, 6, 7, agree very much with Parrott's sketch.]

View of Sheffield (92).—*Original water-colour drawing by Turner.*

[Plate XXXI. Executed in or about 1797; engraved as Plate 157 in vol. iv. of *The Copper Plate Magazine* (August 1, 1798). A print is in the Museum (92*a*). The drawing was purchased by the Corporation of Sheffield for the Museum in 1890. The engraving was by J. Walker, and reappeared in *Turner and Girtin's Picturesque Views Sixty Years Since*, edited by Thomas Miller, 1854. "The view," said Miller in that publication (pp. 116–117), "is taken from Derbyshire Lane, a road that runs under the village of Norton. The valley (in the centre) is now built upon, the glimpse obtained of the river Porter, long since shut out by houses; and, with the exception of the two churches (the parish church, and St. Paul's), the whole scene has undergone a mighty change. The moor, rising in the background, was then covered with gelden gorse and purple heather, and abounded in grouse; but perhaps the most striking feature is the entire absence of those tall chimneys which form such prominent landmarks in the present day."]

Conway Castle (240).—*Original pencil sketch by Turner.*

Beyond all rivalry in abstract of graceful and essential fact.[1]

[Presented to the Museum by Mr. Charles Swindell, of Sheffield.]

Coblentz (93).—*Water-colour copy by Arthur Severn, R.I., of the drawing by Turner.*

[For Ruskin's note upon this copy, see *Master's Report* (1881), above, p. 38. The original drawing, which was executed for Ruskin in 1842, was No. 62 in his Bond Street exhibition of 1878: see Vol. XIII. p. 454.]

Turin, from the Superga (249).—*Water-colour copy by W. Hackstoun.*

[For Ruskin's note on this copy, and that of "Rome from Monte Mario" (above, p. 212), see the same *Report*, p. 38. The drawing was No. 17 in the Bond Street exhibition: see Vol. XIII. p. 423.]

[1] [This note by Ruskin is from Mr. Howard Swan's Catalogue (p. 46). The sketch (11¾ × 7¾) resembles in treatment the "Gate of Carisbrook Castle" in the National Gallery, No. 532 (see Plate XIV. in Vol. XIII., p. 256); but is by some attributed to Girtin.]

J.M.W. Turner, R.A., on Varnishing Day.

From the oil painting by William Parrott

View of Sheffield.
(1797)

View on the Rhine (290).—*Copy in body-colour on grey paper by William Ward.*

[The original drawing is in the National Gallery. For Mr. Ward's copies generally, see Vol. XIII. p. 575.]

View from Château Gaillard (283).—*Copy by William Ward.*

[On this copy see *Master's Report* (1881), § 9; above, p. 37. The original drawing is No. 137 in the National Gallery (see Vol. XIII. p. 613).]

The Bridge of Meulan, on the Seine (284).—*Copy by William Ward.*

[The original drawing is No. 140 in the National Gallery.]

Totnes, on the Dart (257).—*Water-colour copy by F. T. Underhill.*

[This and the four following copies are from the original drawings in the National Gallery: see Vol. XIII. pp. 382–383.]

Dartmouth (258).—*Water-colour copy by F. T. Underhill.*

Norham Castle, on the Tweed (255).—*Water-colour copy by F. T. Underhill.*

Stangate Creek, on the Medway (256).—*Water-colour copy by F. T. Underhill.*

Arundel Castle, on the Arun (259).—*Water-colour copy by F. T. Underhill.*

Brignal Banks, on the Greta, near Rokeby (260).—*Sepia study after Turner by William Hackstoun.*

[This is a sepia sketch of the engraved subject, the original of which was lost by fire; for Ruskin's notes on the drawing, see No. 1 in the Standard Series at Oxford (Vol. XXI. p. 10), and Vol. XII. p. 371.]

Three sketches after Turner.—*By W. Hackstoun:*—

(*a*) Aysgarth Force (261*a*).—*Brush sketch in Indian ink.*

(*b*) Ingleborough, from Kirkby-Lonsdale (261*b*).

(*c*) Sheep-washing, Windsor, from Salt Hill (243).—*Sepia.*

[The first two of these drawings represent somewhat roughly, but effectively, two of the subjects engraved in Whitaker's *Richmondshire*. The third is copied from one of the unpublished plates in the *Liber Studiorum* Series; part of the plate is shown and discussed in *Elements of Drawing*, §§ 106 *seq.* (Vol. XV. pp. 94 *seq.*).]

Study of the Dragon in the "Garden of the Hesperides" (253).—*By J. W. Bunney.*

[From this study (for which see Vol. XIX. p. 274), in pencil and water-colour, Ruskin perhaps etched the Plate (78) in *Modern Painters*, vol. v. (see Vol. VII. p. 402). There is another study of the dragon (by Arthur Burgess) at Oxford (Reference Series, 156): see Vol. XXI. p. 42.]

[For engravings after Turner, see below, pp. 252–254.]

H.—MISCELLANEOUS LANDSCAPE DRAWINGS

Bay of St. Aubin, Jersey (148).—*Water-colour drawing by T. M. Rooke* (1869).

["This view was taken from the narrow pathway called La Collette, near St. Heliers, looking across the expanse of bay, four miles from point to point, in the middle of which Elizabeth's Castle is seen upon its rocky promontory" (*White*, p. 497).]

The Brezon, near Cluse (142).—*Copy by Miss Isabella Jay* (1885) *of a drawing by T. M. Rooke.*

[The subject of Mr. Rooke's drawing is described by him as "View from Mornex, looking to the right, and taking in the heights of the Brezon, above Bonneville, where Ruskin projected a settlement": see Vol. XVII. p. lxxii.]

Coire in the Grisons, with the Valley of the Vorder-Rhein (122*a*).—*Water-colour drawing by H. R. Newman* (1881).

Upon receiving this drawing, together with the next (122*b*), Ruskin wrote to the artist:—

"I can't tell you how delighted I am with those small landscapes. . . . They are a hitherto unseen thing in art, for the richness, with light,—the realisation with sensitiveness,—the honesty, with the praise of the thing loved."[1]

The Lake of Lecco (122*b*).—*Water-colour drawing by H. R. Newman* (1881).

View near Lecco (140).—*Water-colour drawing by H. R. Newman* (1881).

[The first of these views is taken from the Villa Serbelloni (Bellaggio), described in *The Poetry of Architecture*, § 106 (Vol. I. p. 82); see also Ruskin's sketch, Fig. 12 (*ibid.*, p. 83).]

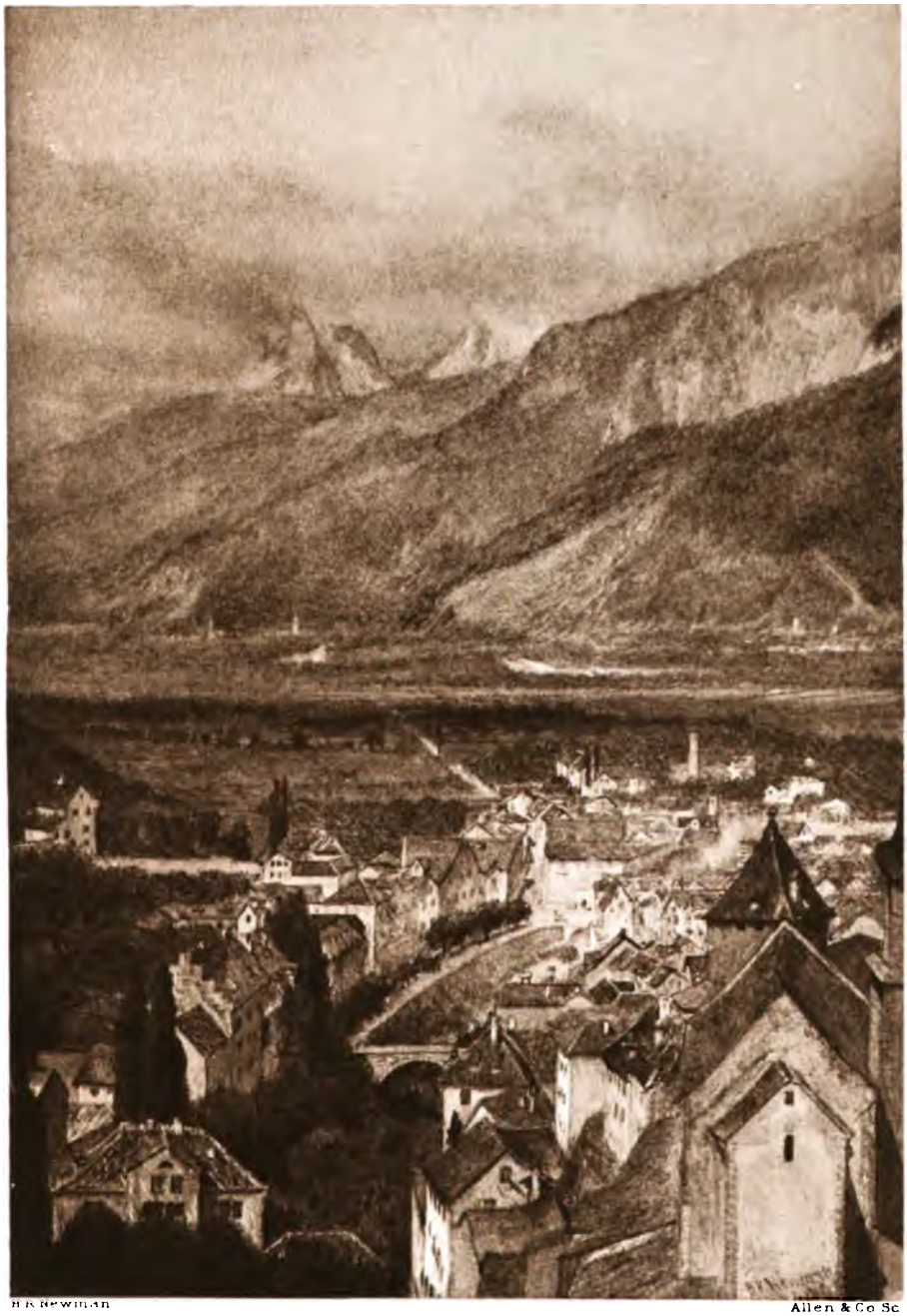
A dovecote near Lecco (145).—*Water-colour drawing by Frank Randal* (1884).

[So entitled by Ruskin. The artist's title is "Casetta di Lucia, near Lecco." For a note on the "tiles of very deep curvature," as seen in Mr. Randal's sketch, see *ibid.*, § 28 (p. 21).]

Barn at Herne Bay (S 110*a*).—*Water-colour drawing by T. M. Rooke* (1869).

[Selected by Ruskin for its bright patches of moss on the thatch.]

[1] ["An American Studio in Florence," by H. Buxton Forman, as cited above (p. 208 *n.*), p. 531.]



H R Newman

Allen & Co Sc

Coire.

I.—NATURAL HISTORY

MOUNTAINS

Panorama of the Bernese Alps, from the Fletschhorn to the Matterhorn (91).—*Water-colour study by Ruskin* (1844).

[For Ruskin's account of this drawing, see *Deucalion*, Vol. XXVI. p. 222 and *Præterita*, ii. § 99.]

The Matterhorn (205).—*Water-colour drawing by Ruskin* (1849).

["From the moat of the Riffelhorn, August 7th, 1849." This is the original from which the central portion was engraved for *Modern Painters*, vol. iv. Plate 38 (Vol. VI. p. 284). Purchased by Mr. White for the Guild in 1895.]

New Zealand (southern island): Gorge of the River Rakaia and Mount Hutt (91*a*).—*Water-colour drawing by Captain G. J. Temple* (1880).

A gorge cut by the strong mountain river through stratified rocks, dipping steeply for certain, as seen in the middle distance, to the east (the sun, within about half-an-hour of setting, is known by the shadows to be behind the spectator, on his right: *) and it may be, more steeply either to the north or south: but no section occurs to assure us. The disturbance of the beds I should guess to be only local, and to have no relation to the distant mountain chain, which is from nine thousand to ten thousand feet high; crowned with more continuous snow than occurs on similar ranges in Switzerland, probably owing to the more rounded forms of the summits, the promontories and ravines of the mass present (admirably, and, as far as is possible with the given amount of work, faultlessly, rendered) the constant phenomena of great mountain masses formed of any hard and compact rock, not definitely stratified. The colour of the snow shadow is beyond every drawing I have seen, for subtlety and fidelity. The warmer colour of the broken crags under the main summit I suppose to indicate a difference in the rock material at that place—probably harder and more granitic.

The immediate opposition of the strongly warm colour of the middle distance to these far retired purple masses, gives them *their* true size and majesty; but the middle distance itself is sacrificed (there *must* be sacrifice somewhere in all good drawings), in the point of refinement which would have explained its own magnitude. I cannot, for instance, form any estimate of the height or quantity of water, in the small cascade which falls from the mouth of the ravine in the centre of these cliffs; nor can I even form any clear guess of the width of the river (being further left

* It is curious that I remember no passage in travellers' journals describing the novelty of impression, or change of the general relations of light, caused by the northern course of the sun in the southern hemisphere! In this landscape, were it north of the Equator, the light would mean that we were looking south. Here, we are under the same effect of light, looking north.

without means of measurement by the unknown scale of the southern vegetation). The drawing gives me the impression of the river's being a much more powerful stream, and at the same time a much purer one, than is ever supplied by mountains of the same elevation in Switzerland: and I imagine that here, without any colossal scale of mountain summit, we have far greater surfaces of mountain ground, and generally a larger extent of country drained by the streams, while, owing to the want of elevation in the central peaks, there are no glaciers to defile the torrents with their crushed slime. Hence, we have here a stream which I should guess to be nearly as strong as the Rhone in the Upper Valais, yet entirely pure, and showing in the equally pure evening light, all the colour-phenomena proper to pure snow-water,—always itself of some definite and fixed hue between blue and green, just as fixed as the colour of a precious stone, but, according to its depth, its mode of rippling in different eddies, and the angles of the light upon it showing quite infinite varieties of its own proper hue, mingled with the colour of the objects it reflects, and of the light it transmits. In this stream the calm spaces of surface between its currents reflect the warm colour of the bank beyond: the rapid below shows chiefly the colour of the water itself; then, softly checked by the nearly level bank of shingle, it forms shallow and calm pools at its edge, which reflect, on the hither side of the stream, the golden sky; and beyond, the dark woods of the promontory on the right.

It is almost impossible to over-praise the easy and always successful dexterity of artistic handling with which these delicately coloured shingles, and the complex palm foliage of the foreground, have been rendered. Artists with this power of execution nearly always, under the temptations of modern exhibition, or dealers' persuasions and offers, *show off* their execution by vulgar tricks and *tours de force*. Here, the painter has been thinking of his subject only, and has been able to set down his certain and accurate observations of fact with handling which never misses its aim, and under a general control of his colour-harmony which implies a natural gift for colour of the very highest order.

In the part of the drawing sacrificed, as already observed, to the effect of the distance, there are one or two points of failure which must be distinctly noticed; lest they should be unjustly criticised.

As aforesaid, the scale is not, in this part of the drawing, explained by tone of colour. The high wooded hill on the left appears to be crowned on the ridge by small palm trees, and I do not clearly recognize the size of these, nor of the wood or copse below. Neither do I guess with any security the nature of the grass or moorland at the top of the cliffs, which at their base (and this is, strictly speaking, the only real fault in the drawing), the edge of the sweeping river is without any of the subtle accidents of indentation which are inevitable at a steep rocky shore of so wide a traverse.

Lastly. It must be distinctly understood that this drawing is placed in the Museum, only as an example of painting in the service of Natural History (as explained under its due limitations in my first series of lectures at Oxford[1]); and not at all as an example of painting as an art, any more than a botanical drawing, or a geological diagram. That it is executed with all the artistic skill necessary for its own perfection as a scientific record of natural phenomena, is all the praise which it claims; and more than it has been in my power to give to drawings of its class, above twice or thrice in my entire experience.

(Purchased for twenty-five guineas, on Easter Monday, 10th April, 1882. John Ruskin.[2])

New Zealand (southern island); the upper Reach of Lake Wakatipu, looking south (91*b*).—*Water-colour drawing by Captain G. J. Temple.*

This lake lies near the western coast of the broadest part of the Southern New Zealand, the largest square area to be found in both the islands. It is a mountain district, chiefly of crystalline gneiss, in direct breadth, from sea to sea, about one hundred and sixty miles; in its oblique length, full two hundred; reaching in its culminating ridges, elevations of from seven thousand to nine thousand feet, and supplying from their snows the variable strength of the largest river in New Zealand, the Clutha, which, from this lake, Wakatipu, its first full source, runs southward through the centre of the crystalline mountain mass, receiving many other considerable streams, with only as yet Zealandic names—long, and not easily utterable; their utterance is fortunately not required of us. "Clutha" sounds more British, and is at all events pleasantly memorable. In the map from which I obtain these general facts (the official geological survey of the two islands*), the mountain ranges, in compliance with the principles of modern geological science, are not delineated at all; but the beholder is supposed to be able to construct them by mathematical reasoning from sections given at the side; I see, however, four summits indicated by figures, like exhausted sea anemones, named, the northernmost, Mount Aspiring, and the three others Mount Earnslow, Mount Pisa, and Mount Ida. Their elevations are not given,[3] but the Lake Wakatipu is shown in

* By James Hector, M.D., F.R.S., constructed from official surveys, and the explorations of Dr. F. Von Hochstetter and Dr. Julius Haast. It is an extremely valuable and beautiful map (admitting the principles of geology without mountains).

[1] [See *Lectures on Art*, §§ 23, 112 (Vol. XX. pp. 35, 104).]

[2] [This note, and the one following, are printed from proof-sheets of Ruskin's intended Catalogue. The note (except the last two lines) was printed in Mr. White's *Principles of Art*, pp. 509–512.]

[3] ["The height of Mount Aspiring has since been computed to be 9940 feet, and that of Mount Earnslow, 9165 feet" (*White*, p. 513 *n.*).]

the sections to be one thousand and seventy feet above the sea (an average elevation for the lake basins of mountain groups on reaching heights of ten thousand feet); it is sixty miles long (ten miles longer than the Lake of Geneva), but not more than from three to four miles wide. The space of its waters, seen in the drawing, is in the distance full this breadth, but narrows towards the foreground, where the distance from the stream entering on the left to the sandy bay on the right is about a mile.

This stream, entering on the left, is the river Clutha itself, though here little more than a strong mountain torrent, entering the head of the lake as the Rhone enters that of Geneva at Villeneuve. The entire district is remarkable for its drift-beds of level shingle,* forming flats over which the streams spread shallow, fordable even when the passing body of water is collectively as large as that of the Forth or Ness. And note this condition carefully, for the head of a Swiss lake is never found by shingle, but by a fine glacier mud mixed with earth and sand; here, on the contrary, the entire breadth of the deposit at the head of the lake seems to be a mass of pure shingle mixed with crystalline sand, which the long swell of the lake from the south (a straight twenty miles to the blue mountains on the horizon) sweeps before it, except against the actual influx of the river, into the beautiful curved line of shore which Captain Temple has drawn with the subtlest care and delicacy, both of its own contour, and its relief against the alternately dark and bright water.

Within this bank, or loop of sweeping beach, the clear lake water penetrating the shingle, rests in pools, which rise or fall with the flood or recession of the lake itself, sometimes the whole beach being covered, and the stream lost in a mile's width of rippling shallows. At the time when this drawing was made, the river is evidently in its due summer strength,—I should guess about that of the Arve at Geneva,[1] but much shallower and divided into three or four branches of the perfectly pure green colour of snow-water represented in the former drawing. These retain their own proper hue as far as their ripple disturbs the lake surface, then sink into the intense ultramarine blue which is the real colour of such water when it is deep, calm, and unaffected by luminous reflections.

The craggy mountains whose splendid chain forms the left flank of the lake basin are all gneissitic, corresponding very nearly in form and character to the Aiguilles Rouges of Chamouni, where they terminate above Vallorcine;[2] but, as in the other drawing, there appears to be much more snow on them than could rest in Switzerland on any peaks under

* I am indebted for these details of description to Mr. Henry Severn.[3]

[1] [For which see *Modern Painters*, vol. iv. (Vol. VI. p. 340).]
[2] [See the woodcut (Fig. 43) in *Modern Painters*, vol. iv. (Vol. VI. p. 242).]
[3] [For whom, see Vol. XXVI. p. 319.]

ten thousand feet in elevation. It is noticeable, however, in their films and threads, lodging in the crag hollows, and nowhere gathers into any glacial condition. I cannot make out, from the drawing, nor at the distance could I have probably made out from the hills themselves, the nature of the softer slopes at their bases, which descend to the lake shore. They are in all likelihood moor or pasture lands, like those in the middle distance of the other study.

The mountain masses on the right of the drawing, that is to say, on the western shore, of the lake, are a portion of the great mass of palæozoic beds which extend through the whole length of New Zealand; in this particular locality being thrown into highly inclined positions by interferent veins of greenstone, so that the peak on which the distant cloud rests has very nearly the character of central Alpine pyramids, like the Schreckhorn.[1] The nearer slopes, however, ascend, it seems, to very considerable elevation,[2] in softer lines than are ever found in the higher Swiss Alps, and perhaps, if we knew the mode of their erosion, explanatory of the beds of shingle in the lake-valley. The real magnitude of these slopes of misty mountain is concealed, or, at least, disguised, by the masses of dark trees on the nearer hill. These—and it is the only grave error in the drawing—are rendered without finesse of form, and in much too positive a green, greatly detracting from the value of the distant mountains by its coarse interference, and at the same time wholly destroying the measure of distance, in the nearer shore, where, looking closely, we find the delicately painted log huts, and piles of wood ready for floating, imply a scale of size which would make the dark pines colossal. They probably are so, but are painted without the care necessary to convince the eye of that fact. The charred trunk on the right has been put in with the main intent of throwing these obnoxious pine trees into distance, and it is partly successful, but ought not to have been indispensable; its presence materially interfering with the otherwise uninjured peace and beauty of the entire scene, and even preventing us from enough noticing the delicately decisive painting of the ferny foreground beneath, which is an exemplary piece of work.

Also with especial commendation must be noted the pains taken to express the calmness of the shallow pools on the left (as contrasted with the river current), by the perfect reflection of the distant hills. I can see, indeed, that these have been finished at home, for they are not quite true in diminution of angle, and they are *too* true in repetition of the forms above.[3] Real reflections always alter, necessarily, both the forms

[1] [See *Modern Painters*, vol. i. (Vol. III. p. 431).]

[2] ["The hills on either side are from 5000 to 7000 feet high. The blue hills at apparently the end of the lake are twenty-two miles distant."—*Note by Captain Temple upon the back of the drawing.*]

[3] [For a full discussion of the reflective properties and optical phenomena of the surface of water, see *Modern Painters*, vol. i. (Vol. III. pp. 494 *seq.*, 655 *seq.*).]

and angles of distant objects, and it would have been impossible, for instance, that the purple mountain on the extreme left should have shown as much of itself beyond the lower brown one in the reflection as it does in the substance. But it is impossible to finish a study of this kind wholly from nature; the weather breaks, or the water rises, or the light changes; and it is infinitely better and wiser to carry out one impression by the effort of memory and thought, however occasionally failing, than to confuse the original simplicity of a given truth by the admission of subsequent modifications of the effect by nature, often too tempting to be resisted, and always too subtle to be shunned.

Finally, it is to be remembered that the scene presents every conceivable, and utmost, difficulty that could be presented to the landscape painter in effects of light and colour, as well as in measures of space; they have been vanquished to the point of placing the scene vividly before the eye, and perfectly before the imagination; and it would be well for the painters of our European Academies if their more discreet choice of subjects, and more practised application of skill, invariably assured them of as honourable and useful victory.

(Purchased for fifteen guineas, on Easter Monday, 10th April, 1882, John Ruskin.[1])

["The strong colours of these drawings which are so conspicuous as to appear greatly exaggerated are perfectly true to nature under the peculiar atmospheric conditions of the country—which has been described by a writer on the scenery as 'the "wonderland" of the south, at least as rich in marvels as that which is the boast of America—a land of which it is difficult to speak in language which shall not savour of exaggeration. . . . The first glimpse of the coast informs the voyager that he is here upon a new scene. The dark green woods, the lofty mountain peaks, the rich foliage, the strong colours in which earth and sea are painted, are singularly attractive, especially to those who have just left the stern, black, mountainous, eastern coast of Australia.' The river Rakaia takes its rise among the Alps, of which the highest peak in this part of the range—Mount Hutt, at an elevation of 6800 feet—is shown in the first drawing (91*a*). The Rakaia thence flows down through the celebrated fertile plains of Canterbury into the South Pacific Ocean" (*White*, p. 511).]

Study of a block of Queensland opal (S 104).—*Water-colour drawing by A. Macdonald.*

[So described in catalogues of the Museum hitherto. Ruskin in his uncompleted MS. inventory mentions a "study of opal in ferruginous jasper from New Guinea." The description may refer either to the present drawing or to the one by the same artist reproduced as frontispiece to Vol. XXVI., where it was erroneously ascribed to Ruskin.

For Ruskin's description of the formation of an opal, see *Modern Painters*, vol. v. (Vol. VII. p. 208). For the capricious variation in its colour, see *ibid.*, vol. i. (Vol. III. p. 268); for the contrast between colour and form, *Seven Lamps*, ch. iv. § 38 (Vol. VIII. p. 180).]

[1] [This note (except the last two lines) was printed in *White*, pp. 512–514, 516–518.]

J Ruskin

Allen & Co. Sc

Rapid Sketch of Sea-weed.

VEGETATION

Rock, Moss, and Ivy (O 5).—*Study from nature in water-colour, by Miss Kate Greenaway.*

[This sketch was made by Miss Greenaway at Brantwood, in consequence of a challenge from Ruskin. She could draw pretty children daintily enough, he said, but "she couldn't make a drawing of that rock." She at once produced this study and presented it to him (*White*, p. 522 *n.*). See, in a later volume of this edition, letters from Ruskin in which he urges her to make studies of "actual pieces of nature."]

Study of Moss, Fern, and Wood-sorrel, upon a rocky bank (168).—*Water-colour drawing in violet-grey monochrome by Ruskin.*

[Reproduced on Plate II. in Vol. XXV.; see p. xxxviii. See above, pp. 162, 175.]

Study of an Elm-trunk (R 2).—*Water-colour drawing by T. M. Rooke* (1869).

["This careful drawing faithfully portrays the lower portion of an old elm tree, as it existed in the early summer of 1869, in Cheyne Walk, Chelsea. The line of brick coping to the old river wall, since superseded by the embankment, is indicated near the root, and the old Cadogan steam-boat pier is faintly indicated in the distance" (*White*, p. 527). For Ruskin's notes on the elm, and how to draw it, see *Modern Painters*, vol. i. (Vol. III. p. 589), and compare *Elements of Drawing*, § 238 (Vol. XV. p. 203).]

Fast sketch of a Withered Oak-spray (167).—*Drawn in water-colour by Ruskin* (1879).

[This drawing was No. 112 in Ruskin's exhibition of drawings by Prout and Hunt, etc. It is reproduced on Plate XXII. in Vol. XIV. (p. 436). See Ruskin's note on it in the Catalogue of the "Sliding Frames" (No. 27): above, p. 175.]

Studies of young leaf-twigs of various trees and shrubs (R 11).—*Sketches from nature in Indian ink by Hugh Allen.*

[Done in the early 'eighties, under Ruskin's instructions, with several other studies of a like kind, two of which were presented to Whitelands College.]

Study from a spray of whortleberry (H 10).—*Drawing by Frank Randal* (May 16, 1882).

["This affords a good illustration of the direct application of foliage to sculpture; this sketch—in opaque white, with grey shade, on grey paper,—being made from a plaster-cast—taken by Mr. Creswick—of the leaf-spray itself" (*White*, p. 530).]

Fast sketch of sea-weed (169).—*Water-colour drawing by Ruskin.*

[Here reproduced, Plate XXXIII. See Ruskin's note on this example (No. 30 in the "Sliding Frames"), above, p. 175.]

Three sprigs of Apple-blossom (R 1).—*Sketch in water-colour by T. M. Rooke* (1871).

[Studies such as Ruskin recommended in *Modern Painters*, vol. v. (Vol. VII. p. 120), and compare *Academy Notes*, 1857, 1858 (Vol. XIV. pp. xxiv., 116, 164).]

PLANTS

Series of Studies illustrating the Life-history of a Cherry (R 12).—*Drawn in pen-and-ink and water-colour by W. H. Gill* (1881).

["In this extremely interesting succession of patient drawings by Mr. Gill—whose regard for Mr. Ruskin's principles led him many years since to become a prime mover in founding the first Ruskin Society in London—we have realised for us in a most admirable manner what Mr. Ruskin, now just a quarter of a century ago, expressed the desire that students should undertake, in the representation of plant life. 'What,' he said, 'we especially need to know of plants for educational purposes is, *not* their anatomy, but their biography—how, and where, they live and die; their tempers, benevolences, malignities, distresses, and virtues. We want them drawn from their youth to their age, from bud to fruit. We ought to see the various forms of their diminished, but hardy growth, in cold climates, or poor soils; and their rank or wild luxuriance, when full-fed, and warmly nursed. And all this we ought to have drawn so accurately, that we might at once compare any given part of a plant with the same part of any other, drawn on the like conditions.'[1] As a beginning, thereupon, Mr. Gill proceeded, in the spring of 1881, to execute, in the intervals of business, a course of careful studies, exhibiting the gradual unfolding of the clustered blossom upon a morella cherry-twig, as it developed upon the tree in his garden. Commencing on the 17th of April of that year with a well-set bunch of compact spherical flower-buds, he made a second drawing of the group a week later, continuing on alternate, or ensuing days, till the petals had dropped (on May the 11th) and the fruit had begun to form; then onward from the 24th, until the completely coloured berries were mature and ripe, by the 30th of June. The entire development represented in these fifteen drawings, therefore, occupied a period of seventy-four days, from the first unfolding of the petals of the flowers" (*White*, pp. 534–535).]

Studies illustrating the Life-history of a Snowdrop (R 13).—*Drawn in water-colour by Miss Edith Spiller* (1898).

[These ten studies, produced from November 18 to March 14, show the history of the plant from bulb to bloom. Presented by the artist (as also were Mr. Gill's studies of the cherry), who made the studies at Mr. White's suggestion, as an art-class subject in a High School.]

Study of three flower-spikes of grass (R 3).—*Water-colour sketch by Joseph Rodgers* (1877).

[Two of the spikes are of creeping soft-grass (*Holcus mollis*); the other is of meadow Fox-tail grass (*Alopecurus pratensis*).]

Florentine Anemones.—*Water-colour studies by H. R. Newman* (1881):—

(*a*) The entire plant, with red corolla, and its natural surroundings (G 1).

(*b*) Detail studies of five different flower-heads of a violet colour (G 2).

(*c*) Six separate flowers, of various colours (G 10).

(*d*) A yellow variety (G 11).

["This series of sketches of the Italian *Anemone Coronaro* was made in Florence by Mr. Newman in the spring of 1881, and selected from his portfolio by Ruskin, as models of flower-drawing—'as good as can be.' They are studies made, as Ruskin had urged, of flowers in their natural position: see *Academy Notes, 1857*,

[1] [*Lectures on Art*, § 107 (Vol. XX. p. 101). Compare *Proserpina* (Vol. XXV. p. 253).]

Vol. XIV. pp. 115–116; studies such as Ruskin himself was fond of making; see *Præterita*, ii. §§ 199, 200.

"In the first sketch (*a*) Mr. Newman has fully suggested the surroundings of the clustering growth of anemones which stud the field, including two of the plants in full bloom, and a third with all but one of its petals fallen. The glossy satin-like texture of the delicate mauve-red flowers is admirably depicted; and no less so, in the second group of studies (*b*) of five florets of a varied purplish hue. The sportive variation, both in the colour and form of this Florentine species, no less than with our own common anemone nemorosa, is shown in the third frame (*c*). The colour of our own species is generally very pale, even to pure whiteness on the upper side of the cup, and varies more or less, into a red or purplish hue; but the spring anemones of Italy are mostly darker in tone, and larger than ours. The number of petals in the cup of each flower is typically six; but the central one in drawing (*b*) has eight, and the small one below it seven, while among the group (*c*) as many as nine, and even ten occur. In the fourth sketch (*d*) another species of anemone is represented, of a pale yellow colour, having the stem longer, and almost as hairy, in proportion to its size, as that of the poppy" (*White*, pp. 537–538).]

Two Studies of Crocus, and two other Italian flowers.—*Drawn in opaque water-colour by Miss Charlotte C. Murray.*

(*a*) Two Florets with their leaves (G 6).

(*b*) A Wild Crocus; the entire plant (G 7).

(*c*) An orchid (G 4).

(*d*) A wild flowering plant, unknown (G 8).

It is quite impossible to see better painting than this, in the uniting of instantaneously right contour with consummately tender, yet effective, laying of colour. In absolute quality of colour, it is incomplete, but in texture, even at this stage, unsurpassable: and generally, the same may be said of all Miss Murray's flower-paintings. The ophryd[1] (*c*) is more lovely in variety of colour, but the easy rendering of the brown calices here shows even greater skill.[2]

["These studies were mostly drawn by Miss Murray at Salerno, near Naples, in 1868, and were chosen by Mr. Ruskin as her gifts to the Museum, in 1881."

For Ruskin's account of the crocus, see *Proserpina*, i. ch. ii. § 14 (Vol. XXV. p. 226). "The crocuses here represented are not the yellow variety, but the purple one, which was once so extensively cultivated in Essex for its saffron (then used as a dye, and for medicinal and a variety of other purposes), as to give the name to the town Saffron Walden around which it was grown. It is not indigenous to this country, however, and the examples shown in the first drawing (*a*) painted on black paper, are of the cultivated variety; that represented in sketch (*b*) is the wild plant, the whole of which is drawn, roots and all. The third drawing (*c*) is of some Italian orchid, similar in character to those of our Ophrys. The plant shown in sketch (*d*) is somewhat like our Prunella in appearance, but does not occur in England" (*White*, pp. 538, 539).]

[1] [Ruskin's name for orchis: see *Proserpina* (Vol. XXV. p. 341).]

[2] [A note by Ruskin for his intended catalogue; printed in *White*, p. 539.]

Florentine Roses (G 3).—*Water-colour drawing by H. R. Newman.*

[For Ruskin's references to the beauty of the rose as dependent on its colour-gradations, see *Modern Painters*, vol. iv. (Vol. VI. p. 62); *Elements of Drawing*, § 168 (Vol. XV. pp. 147–148); and *Two Paths*, Appendix V. (Vol. XVI. p. 424). For his instructions in the management of coloured flower-painting, see *Elements of Drawing*, § 175 (Vol. XV. pp. 152, 153). "Everything that has thus been said with regard to the principles of correct painting, is here beautifully illustrated in this delicate sketch; and although one would like to see the entire spray in a completely finished state, it is far more instructive to students as it is,—showing the exact method of the artist's work. For, it is to be noted particularly, that every part is finished straight away; without any washings in, and takings out, and shadows added after, spoiling the purity of the transparent colours. Each leaf and petal is delicately wrought, once for all, with a precision of knowledge of the total effect when every part is finished" (*White*, p. 541). Ruskin recommends all art-students to study the works of William Hunt on account of his following this method, and to "make frequent memoranda of the variegations in flowers," etc.: see *Elements of Drawing*, Vol. XV. p. 153.]

Study of a Tulip (G 9).—*Water-colour sketch by Miss Anna Lloyd* (1886).

["In this example, the peculiar growth characteristic of the plant is very faithfully represented; the curved habit of the broad, volute leaves, the length of the flower-stem, resulting from the artificial conditions of its growth, the glossy brightness of the scarlet umbel, these are the main features which the artist has felt to be the points which needed to be expressed" (*White*, p. 542).]

Study of Broom, and a Snail's Shell (G 5).—*Water-colour sketch by W. Hackstoun.*

["This is a further example of the peculiarly fascinating effectiveness in the representation of the commonest objects of the roadside. The slender spiky twigs of the common broom (*Sarothamnus Scoparius*), with its gay yellow florets, which adorn our heaths and hedges and gardens in early summer-time, are as characteristically British as the plant it so closely resembles, which gave its name to the Plantagenets. In these two sprays the entire growth of the blossom is completely shown, in all its stages of inflorescence. The other object included in this sketch is the shell of a common species of snail (*Helix nemoralis*), the under side of which is shown, looking down towards the *operculum*. So difficult is it to draw with accuracy the upper spiral form of this apparently simple and despised object, that Mr. Ruskin made a rule of setting it as a task and test to all his art-students at Oxford" (*White*, p. 543). See Educational Series, Nos. 191 *seq.* (Vol. XXI. p. 92); and compare *Fors Clavigera*, Letter 62 (Vol. XXVIII. pp. 524, 525).]

BIRDS

["The true portraiture of birds," said Ruskin in one of his last lectures at Oxford, "is one of the things which English painters have still to do" (see, in a later volume, the lecture of December 1, 1884). In *Love's Meinie*, however, he acknowledges thankfully "the unspared labour and attentive skill with which many illustrations of ornithology have been produced within the last seventy or eighty years" (Vol. XXV. p. 78). Many such works are in the Museum in the "Eyton Collection" of ornithological plates (p. 244).]

Two Studies of Vultures (99).—*Water-colour sketches by Henry Stacy Marks, R.A.* (1877).

[One of these studies is reproduced on Plate XXXIV. For Ruskin's appreciation of the ornithological studies of this artist—"the first perfect pictures of birds,"

Study of a Vulture.

see again, in a later volume, the lecture of December 1, 1884. For many other birds by the artist, see the index to the Oxford Collection, *s.* "Marks" (Vol. XXI. p. 324). "The excellent series of drawings commencing with these studies of vultures were executed from life in the gardens of the Zoological Society in London. They exhibit, quite wonderfully, and by the slightest possible means, the peculiarities of bird nature, with all the variability in features and habit which are special to the different types represented; and are praised by Mr. Ruskin as being generally, in all such respects, 'consummately grand and good.' In these two examples, for instance, the sullen look of these ungainly desert-scavengers is admirably caught" (*White*, p. 545). For Ruskin's notes on the ungainliness of birds of prey, see "The Story of Arachne," Vol. XX. p. 373.]

Studies of the Heads of two species of Toucan (95).—*Water-colour drawings by H. S. Marks, R.A.*

["The first of these is inscribed as being the 'sulphur and white breasted Toucan, of Brazil' (*Rhamphastos vitellinus*), but it generally has a fringe of white to the yellow on the breast, and this is apparently an intermediate variety. The second is the so-called 'Doubtful Toucan' (*R. ambiguus*), from southern Mexico and the Andes district. Both drawings were executed at the 'Zoo, Oct. 17, 1877,' as signed by the artist. The great size of the beak of these birds, which is frequently between a quarter and a third of their total length, gives them a heavy and stupid appearance, but for the bright eye that seems to keep guard over it" (*White*, p. 547). Compare Ruskin's drawing of "Crocodile latent in Toucan," Plate VII. in Vol. XXV. p. 140.]

Eight sketches of White Cranes (98).—*Crayon studies by H. S. Marks, R.A.*

Rapid sketches in black and white [on brown paper] of the general contour, attitudes, and plumage of the birds studied in the gardens of the Zoological Society, London.[1]

[Studies of the common crane, for an account of which see Gould's *Birds of Great Britain*, vol. i. plate 19.]

Two sketches of the Avocet (97).—*Crayon studies by H. S. Marks, R.A.*

[For a study of this bird by Ruskin, see Vol. XXV. p. 74, where (p. liii.) some particulars of it are given. See also the woodcut in Bewick, vol. ii. p. 158.]

Gull-billed Tern (96).—*Crayon study by H. S. Marks, R.A.*

[Noted by the artist as being in "bad plumage, and gorged with food." For the bird, see Gould, vol. v. plate 74.]

Studies of a Peacock's Feathers.—*Water-colour drawings by Ruskin.*

(*a*) A breast feather of the natural size (F 1).

(*b*) Two detached rays of the same feather, magnified five times (F 2).

(*c*) A dorsal feather; and its analysis (F 3).

[The studies (*a*) and (*b*) are engraved on Plate V. in Vol. XXV.]

[1] [Ruskin's note, printed by White, p. 548.]

The Eyton Collection of Ornithological Plates.

[This collection, which Ruskin bought and presented to the Museum, was formed by Thomas Campbell Eyton, the naturalist (1809–1880). It comprises 7000 illustrations of birds of all orders, in 38 large folio volumes; being hand-coloured plates taken from the well-known Ornithological Works of Audubon, Gould, Lesson, Temminck, Viellot, Desmarest, and others. It also comprises many of the original water-colour drawings, including several by Edward Lear, which he afterwards drew on stone for Gould's works. A manuscript catalogue of the collection is in twenty octavo volumes.

The Trustees supplemented the collection in 1897 by the purchase of 180 Drawings of Birds, by various hands.]

History of British Birds; the figures engraved on wood, by Thomas Bewick. First edition of the two volumes.

Vol. I. Containing the history and description of land birds, "*and somewhat more.*"—*J. R.* Newcastle, 1797.

Vol. II. Containing the history and description of water birds. 1804. With an autograph annotation throughout by Ruskin: see below, pp. 281–288.

Another copy of Bewick's Birds. The two volumes bound together. Newcastle, 1809. With an autograph index to the principal tail-pieces, by Ruskin, and a portrait of the engraver (dated 1829) inserted.

ANIMALS

Water-colour Drawings from Nature of Invertebrate Animals. By Edward Donovan. Bound in four quarto volumes.

["A collection of Original Drawings from Nature, executed about a hundred years ago, for the purposes of publication, which for the accuracy of delineation of the most minute details, and for the charming artistic effect of the objects grouped on the pages, may accurately be described as forming the finest collection of such drawings that is known. The beautiful natural objects represented in the series include Animalcules, Insects, Shells, and many other forms of life. There are seventy-eight plates in all, of which the following is an epitome:—

Vol. I. Infusoria (4), Medusæ and Anemones (2), Echinids and Asterids (3), Fossil Encrinite (1), Tape-worm, &c. (1), Barnacles (2), Centipedes, Spiders, Scorpions, and Crustacea (6).

Vol. II. Entomological: Aptera (1), Hemiptera (6), Orthoptera (4), Diptera (4), and Lepidoptera (4).

Vol. III. Entomological: Neuroptera (3), Coleoptera (11), and Anatomical (4).

Vol. IV. Vermes and Mollusca (2), Shells of Mollusca (18), Sepias (1), and Snakes (1)." (*Descriptive Catalogue of the Library and Print Room of the Ruskin Museum*, 1890, p. 17.)

Other plates, belonging to the same series, are at Oxford. For this collection, which he presented to the Sheffield men, Ruskin paid £100.[1] The works of Donovan (1768–1837), published with plates from his drawings, include *Nests and Eggs of British Birds* and *General Illustrations of Entomology*.]

Also thirteen sheets of drawings of Shells, Insects, etc. By Edward Donovan.

[Purchased by the Trustees from the collection of the late Professor J. O. Westwood, Oxford.]

[1] [See "A Visit to Ruskin's Museum," by Edward Bradbury, in the *Magazine of Art*, vol. iii. p. 59.]

J F Lewis, R.A.

Allen & Co. Sc.

Head of a Tigress.

Study of the Lion, "Nero" (100).—*Pencil drawing (slightly touched with colour) by Sir Edwin Landseer, R.A.*

An example of his youthful work, not otherwise interesting.[1]

[For references to Ruskin's notices of Landseer, see Vol. IV. p. 334; Vol. XII. p. 364; and Vol. XIV. p. 54.]

Head of a Tigress (101).—*Water-colour drawing by J. F. Lewis, R.A.* (1824).

[Reproduced on Plate XXXV. Purchased for the Guild by Mr. White. For Ruskin's appreciation of Lewis's drawings of animals, see *Pre-Raphaelitism*, Vol. XII. p. 363. "This delightful drawing, having been executed, just as in the case of Landseer's studies, at the Exeter Change Menagerie, in the Strand, is direct from nature. Note that, while it is a realistic portrait of the living animal, as viewed full face, close to, there is nothing in it suggestive of the bloodthirsty propensities which are generally made the chief feature whenever it is represented, and always morbidly exaggerated. The artist has well represented the far-distant, fixed gaze of the animal—as may so often be seen through the bars of its cage—with the pupils contracted, so that it can see nothing near at such time clearly; and the characteristic expression has been caught, and instantly set down, with an exactitude which is perfect. The drawing is signed by the artist and dated Jan. 1824. 'Among Lewis's most magnificent studies,' says the writer of an article upon him, 'are a Sleeping Lion and a Head of a Tigress, in which mezzotint renders with singular truth the eyeball of the fierce beast.' But if this is to be said of the engraving, what can one say further of the marvellous execution of the eyes in the coloured drawing? As this writer further remarks, Lewis's drawings of animals 'are certainly, in their way, unrivalled in British art. The heads are rendered with a truth of conception, a portrait-like accuracy, and, at the same time, a majestic breadth, for which it would not be easy to find a parallel'"[2] (*White*, p. 557).]

J.—HUMAN LIFE AND CHARACTER

Pencil Outline Drawings by John Leech

[For the high importance which Ruskin attached to the work of this artist, alike for its technical excellence and for its historical interest (as character-drawings), see his Notes on the Leech exhibition in 1872, Vol. XIV. pp. 332–334. He urged that the outline-drawings there shown should be bought for the nation. This was not done, but Ruskin himself, who had already acquired a large number, bought some more at the exhibition, and presented his collection to St. George's Museum. For Ruskin's remarks on the point of view, political and social, taken by *Punch*, see *Art of England*, §§ 139 *seq.* For more detailed descriptions of the drawings, see *White*, pp. 564–573.]

The Comic Latin Grammar (1840).—The illustrations consisted of 9 full-page etchings and 56 woodcuts. Of the former, the original drawings of all but one are in the Museum; of the latter, 20. (The drawings are on twenty-four mounts, and bound up in an album.)

[1] [Ruskin's note, printed in *White* (p. 553).]

[2] [Mr. Claude Phillipe, in an article upon J. F. Lewis in *The Portfolio*, May 1892, p. 90. The mezzotint of the drawing (of which there is a copy in the Museum) was included in Lewis's *Studies of Wild Animals*, 1824, for which see Vol. XII. p. 363 *n.*]

The Comic English Grammar (1840).—The illustrations consisted of one etching (the frontispiece) and 50 woodcuts. Twenty-nine of the original drawings are in the Museum (mounted and bound up in an album). The drawings are the outlines made on thin paper, which were next traced on to the wood block, and there finished by the artist; after which process, the wood was cut by the engraver (T. Gilks). Many of the illustrations are signed by the artist with a leech in a bottle, in addition to his initials, or name.

Sketches for "Punch" (1843–1853).—Of these the Museum possesses thirty-eight, placed in sliding cases (lettered I, L, and Q), as follow:—

(1) SIX POLITICAL CARTOONS

Punch on his Canvass,—with Lords Palmerston and Brougham, and Mr. Sheriff Moon (I 2).—In *Punch*, vol. v., October 7, 1843, p. 149.

Mrs. Brotherton putting the House of Commons to bed (L 10).—Vol. vi., April 14, 1844, p. 161.

The Irish Cinderella and her haughty sisters Britannia and Caledonia (I 3).—Vol. x., April 25, 1846, p 181.

A Plain Question.—Punch requesting Lord John Russell to explain himself (L 8).—Vol. xiii., November 13, 1847, p. 185.

The Amazon (*B-g-m*) *attacking Chancery abuse*,—being his L-d-p's first appearance this season (I 6).—Vol. xxi., July 5, 1851, p. 7.

[The sculptured group called "The Amazon," by the German sculptor Kiss, received the gold medal, and was one of the most admired works of art in the great exhibition of 1851.]

Mrs. Gamp taking the little Party she looks after back to School (I 1).—Vol. xxiii., November 1852, p. 199.

(2) SEVEN SMALL POLITICAL SKITS, FROM "PUNCH'S FINE ART EXHIBITION OF DESIGNS FOR NATIONAL STATUES"

(*a*) *The Peri, weeping at the Gates of Paradise* (L 7*b*).—Vol. iii., 1842, p. 28.

[A burlesque of Lord Brougham; Paradise being, on this occasion, the Treasury.]

(*b*) *Gibbs defying the Vestry* (L 6*a*).—Vol. iii., 1842, p. 28.

(*c*) *John Bull plucking the Income Tax out of his foot* (L 6*b*).—Vol. iii., 1842, p. 28.

"Ha! ha! ha! we wish he may . . . procure it!"—p. 26.

(*d*) *Hume tying his Highlow* (L 6*c*).—*Ibid.*, p. 28.

(*e*) *Joinville taming the British Lion* (L 7*a*).—Vol. iii. p. 29.

(*f*) *Britannia presenting the Order of the Thistle to Sibthorpe* (L 7*c*).—*Ibid.*, p. 29.

(*g*) *The Infant Hercules strangling the Serpents*.—Disraeli strangling the Whig and Tory Serpents (L 6*a*).—*Ibid.*, p. 29.

(3) THREE FROM "THE RISING GENERATION" SERIES

Twelve of these subjects, subsequent to their appearance in the pages of *Punch*, were reissued in 1848, as a connected series of coloured lithographic plates. Most of the skits were directed against the foppishness of the youth of the period.

(*a*) *The "Jeuced fine Gurl"* (I 7).—Vol. xii., 1847, p. 26.

(*b*) *The Confidence of Youth* (L 5).—Vol. xii., p. 112.

(*c*) *The Royal Rising Generation* (I 4).—Vol. xix., 1850, p. 65.

Charles Dickens, an ardent admirer of Leech's sketches, warmly commended these drawings: see *John Leech, Artist and Humourist*, by F. G. Kitton, p. 38.

(4) FIVE MISCELLANEOUS SUBJECTS

(*a*) *The Mayorality,—the coming in* (I 10).—Vol. vii., November 9, 1844, p. 208.

(*b*) *At the Opera* (L 4).—Vol. xviii., 1850, p. 160.

(*c*) *St. James turning St. Giles out of his Parks.* Dedicated to the Commissioners of Woods and Forests (I 5).—Vol. xix., 1850, p. 167.

(*d*) *Agricultural Distress* (Q 8*a*).—Vol. xx., 1851, p. 128.

(*e*) *A Hack for the Day* (Q 8*b*).—Vol. xxiv., 1853, p. 44.

(5) "MR. BRIGGS" SERIES

(i.) "The Pleasures of House-keeping"

(*a*) *No. III. of "The Loose Slate"* (Q 6*a*).—Vol. xvi., 1849, p. 177.

(*b*) *No. VIII. of the same* (Q 6*b*).—*Ibid.*, p. 222.

(ii.) "The Pleasures of Horse-keeping"

(*a*) *No. I. Mr. Briggs buys a horse* (Q 9*a*).—Vol. xvi., 1849, p. 242.

(*b*) *No. III. Mr. Briggs requires a groom* (Q 9*b*).—Vol. xvii., 1849, p. 36.

(*c*) *No. IV. Mr. Briggs's horse sits down* (Q 4*b*).—*Ibid.*, p. 166.

(*d*) *A Couple of "Bruisers"* (I 9).—Vol. xx., 1851, p. 118.

(iii.) "The Pleasures of Hunting"

(*a*) *No. II. Mr. Briggs's Hunting-cap comes home* (Q 7*a*).—Vol. xvii., 1849, p. 176.

(iv.) "The Pleasures of Fishing"

(*a*) *No. IV. Mr. Briggs tries a likely place for perch* (Q 3*b*).—Vol. xix., 1850, p. 102.

(*b*) *No. VI. Mr. Briggs catches a large eel* (Q 3*a*).—*Ibid.*, p. 156.

(*c*) *No. IX. Mr. Briggs's hooks will get caught in his clothes* (I 8).—Vol. xxi., 1851, p. 48.

(v.) "THE PLEASURES OF RACING"

(*a*) *No. I. Mr. Briggs has backed himself to ride a steeple-chase* (Q 7*b*).—Vol. xx., 1851, p. 138.

(*b*) *No. II. Mr. Briggs is weighed* (Q 5*b*).—*Ibid.*, p. 162.

(*c*) *No. IV. The preliminary canter* (Q 5*d*).—*Ibid.*, p. 163.

(*d*) *No. VIII. Mr. Briggs is not hurt, and re-mounts* (Q 5*c*).—*Ibid.*, p. 164.

(*e*) *No. IX. Mr. Briggs comes to the brook* (Q 5*e*).—*Ibid.*, p. 164.

(*f*) *Another subject*,—which was not used (Q 5*a*).

(vi.) "THE PLEASURES OF SHOOTING"

(*a*) *No. VI. Mr. Briggs is off again shooting* (Q 4*a*).—Vol. xxi., 1851, p. 118.

Mr. Sponge's Sporting Tour (1852).—Five of the drawings made by Leech for this book by R. Scott Surtees; also another, not identified, of a sporting subject:—

Mr. Spraggon's embassy to Jawleyford Court (Q 10*c*).—p. 142.

Sudden appearance of Mr. Sponge at Farmer Springwheat's, to the horror of Lord Scamperdale (Q 10*d*).—p. 160.

Mr. Sponge's red coat commands no respect
Mr. Facey Romford } (Q 10*a*).— { p. 336. p. 334.

"Mr. Sponge—my Lady" (Q 10*b*).—p. 360.

Hunting in the Olden Times (L 9).

The last subject does not properly belong here; but the place where the drawing appeared has not been traced.

The Fortunes of the Scattergood Family (1845).—Two of the drawings made by Leech for this book by Albert Smith:—

(*a*) *The Governess.—"Clara was, indeed, very wretched!"* (Q 2*a*).

(*b*) *Mrs. Constable interrupting Clara and Herbert* (Q 2*b*).

The Clock-Maker (1837–1840).—Three drawings in one frame in illustration of pp. 36, 93, 204 in Mr. Justice Haliburton's (Sam Slick) book:—

"She sprung agin" (Q 1*a*).

"Why, their heads ain't gone, your honour" (Q 1*b*).

"What I want to know is whether, so-social-socialism ca-an stand or no!" (Q 1*c*).

The Awkward Sitter (110).—*Chromo-lithograph by Hanhart of a water-colour drawing by William Hunt.*

[There is unfortunately no original example of Hunt's work in the Museum. For Ruskin's notices of the artist, see Vol. XIV. pp. 373 *seq.*, and General Index.]

The Roadside Songs of Tuscany.—*Four pen drawings by Miss Francesca Alexander*:—

(*a*) The Madonna appearing to the Rich Men (102).

(*b*) Music to the same (103).

(*c*) The Jessamine Window (104).

(*d*) The Colonel's Leave (105).

[Of these drawings, (*a*), (*c*), and (*d*) are reproduced in *The Roadside Songs of Tuscany* (see Vol. XXXII.). For references to Miss Alexander's work, see the Introduction to that volume.]

The Shipwreck (320).—*Water-colour drawing by William Small* (1877).

["As Mr. Ruskin has frequently denounced the representation of anything that is painful, or at all morbid in character, it is almost necessary to apologise for this subject being included in the collection. But here, though the motive is intensely and entirely distressful, the thoughts are distracted away from the wreck itself—which is even not included in the picture, but cleverly left to the imagination of the beholder—to the vivid expression of varied faculties of mind depicted upon the faces of the horror-struck onlookers; and for this reason alone Mr. Ruskin was ready to place it here as an example of such work. The drawing is a replica of an oil-picture which was exhibited in the Royal Academy exhibition of 1876 (now in the Manchester Art Gallery); the only variation between the two compositions being the omission here of a toy-terrier dog in the foreground" (*White*, p. 583).]

K.—PRINTS

THE EARLY ITALIAN AND GERMAN MASTERS

Introduction to a Catalogue of the Early Italian Prints in the British Museum. By Richard Fisher, 1886.

REPRODUCTIONS OF PRINTS AND DRAWINGS IN THE BRITISH MUSEUM[1]

Early Italian Prints: six plates of the Florentine school of the Fifteenth Century, and fourteen of the North Italian schools of the Fifteenth and the beginning of the Sixteenth Century. New Series. Part I., 1886.

Early German and Flemish Prints: comprising a series of twenty-two examples from these schools during the second half of the Fifteenth Century. New Series. Part II., 1889.

German, Dutch, and Italian Prints of later date. This series includes five examples of the work of Albrecht Dürer, seven by Lucas van Leyden, and six by Marcantonio Raimondi. New Series. Part III., 1890.

Italian Prints, Sixteenth Century. Part IV., 1892.

Specimens of early Mezzotint Engravings. Part V., 1895.

[1] [These and other publications by the Museum were presented by the Trustees in exchange for two drawings from the book, once ascribed to Mantegna, which the Guild surrendered when Ruskin sold the book to the British Museum: see above, p. 163.]

Specimens of Line-Engraving by Masters of Germany and the Low Countries, 1530–1620. Part VI., 1897.

Specimens of Line-Engraving by Masters of the Netherlands schools under the influence of Rubens and Vandyck, 1620–1670. Part VII., 1898.

Specimens of Line-Engraving by Masters of the French school. (About 1580–1680.) Part VIII., 1899.

Specimens of Line-Engraving by the earliest Masters practising in England. (About 1545–1549.) Part IX., 1900.

Additional Specimens of Line-Engravings by the earliest Masters working in England. (About 1580–1670.) Part X., 1901.

Specimens of Line-Engraving by French Masters of the Eighteenth Century. Part XI., 1902; Part XII., 1903.

Specimens of Line-Engraving by English Masters of the Eighteenth Century. Part XIII., 1904.

Specimens of Line-Engraving by Italian Masters of the Eighteenth Century. Part XIV., 1905.

Specimens of Line-Engraving by German Masters of the Eighteenth Century. Part XV., 1906.

A Portfolio series of photographic reproductions of pen and crayon drawings, by the Masters of different schools, dating between the years 1400–1641. Part I., 1888.

Part II., 1891. The drawings reproduced in this issue are chosen exclusively from the works of the Italian Masters, Fifteenth and beginning of Sixteenth Century, with one or two examples by later hands.

Part III., 1893. The drawings in this issue consist exclusively of Portraits by Masters of the German, Flemish, Dutch, or English schools.

Part IV., 1894. The drawings reproduced in this issue are examples from the Italian, French, and English schools.

Early Engraving and Engravers in England, 1545–1695. A Critical and Historical Essay by Sidney Colvin. With forty-one photogravure facsimiles and forty-six illustrations. 1905, folio.

Holbein's "Dance of Death." The original edition, with his wood-block illustrations, forty-two in number; choicely bound in morocco (with a skull in gilt on the sides). The precise title and particulars of the publication are as follows: "Les Simulachres & Historiecés Faces de la Mort, autant elegammẽt pourtraictes, que artificiellement imaginées. A Lyon: Soubz l'escu de Cologne. M.D.XXXVIII," and at the end is the imprint "Excudebant Lugduni Melchior et Gaspar Trechsel Frãtres. 1538."

[A very rare perfect copy of this work, which is usually attributed, though doubtfully, to Hans Holbein; identical with that in the British Museum Library. For Ruskin's references to various woodcuts in it, see General Index.]

WORKS OF ALBRECHT DÜRER

LARGER COPPER PLATES—ORIGINAL ETCHINGS

1. The Knight and Death (1513).

2. Melencolia (1514).

[For a reproduction of the "Knight and Death," see Vol. VII. p. 310; for a reproduction of the "Melencolia," see Vol. VII. p. 312, and for other references to it, see Vol. XXI. p. 12 and *n.*]

3. Portrait of Erasmus of Rotterdam (1526).

[For a reproduction of this plate, see Vol. XXII. p. 419.]

4. The Knight and the Lady.

5. The Effects of Jealousy.

6. The Last Supper.

SMALLER COPPER PLATES—ORIGINAL ETCHINGS

1. St. George, on foot (undated).

2. St. George, on horseback (1508).

3. Christ before Pilate (1512).

4. Christ before Caiaphas (1512).

5. Apollo and Diana (undated).

6. St. George, on foot (duplicate).

Lucas Van Leyden. Portrait of the Emperor Maximilian.

Randzeichnungen, aus dem Gebetbuche des Kaisers Maximilian I. The Prayer-book of the Emperor Maximilian I.; with an introduction by Franz Xaver Stöger.

[A German reprint of the forty-five Illuminated plates drawn by Dürer—all of which bear the date 1515 in the work with his monogram, in his usual manner—which was produced by Georg Franz, Munich, in 1850. A facsimile of the large portrait of Dürer, etched by himself in the year 1500, faces the title-page.

For Ruskin's allusions to these designs by Dürer, see *Lectures on Art*, § 144 (Vol. XX. p. 136), and *Fiction, Fair and Foul*, § 14. A full and critical description of the work, by Mr. W. G. Collingwood, whose manuscript explanations of the allegorical designs are written in this copy on the opposite page of each subject, at Ruskin's request, formed a series of articles contributed by Mr. Collingwood to *The Ruskin Reading Guild Journal* for March (pp. 65–69), April (pp. 97–101), May (pp. 132–136), July (pp. 194–197), and August (pp. 241–245), 1889.]

Facsimiles of ninety-three drawings by Albert Dürer in the British Museum, with descriptive text by Sidney Colvin. 1894.

Rethel's "Dance of Death" and "Death the Friend."

[These are among "Things to be Studied" in *Elements of Drawing:* see Vol. XV. p. 223.]

Richter's "The Lord's Prayer."

[See, again, Vol. XV. p. 224; Vol. XXIX. p. 594; and *Art of England*, §§ 29, 51 (Vol. XXXIII).]

The Museum also contains portfolios of reproductions of Leonardo's drawings; and various other prints.

ENGRAVINGS BY, OR FROM DRAWINGS BY, J. M. W. TURNER

The "Liber Studiorum"

[Ruskin gave most of his "Liber" subjects to the Oxford School (see Vol. XXI. pp. 329–331); but in addition to the few prints named below (which were sent by him to Sheffield), the Museum now contains a complete set (mixed states) of the "Liber" plates, purchased by the Trustees in 1896.]

THREE ETCHINGS, ALL BY TURNER HIMSELF[1]

Junction of the Severn and the Wye. 1811.

The Tenth Plague of Egypt. 1816.

Æsacus and Hesperie. 1819.

SEVEN COMPLETE MEZZOTINT IMPRESSIONS[2]

Pembury Mill, Kent. 1808. Third state; by Chas. Turner.

Falls of the Clyde. 1809. First state; by Chas. Turner.

The same. Second state of the plate.

Hindhead Hill. 1811. Fourth, and perhaps the finest state; by R. Dunkarton.

The Hindoo Worshipper. 1811. The second state; by R. Dunkarton.

Raglan Castle. 1816. First state of the plate, engraved by J. M. W. Turner himself.

Solway Moss. 1816. First state; by T. Lupton.

The Etching of all these Plates is the work of Turner.

TWO FINISHED PLATES OF THE UNPUBLISHED SERIES

The Stork and Aqueduct. Etched by Turner; the mezzotint is thought to be the work of H. Dawe.

An Episode in the Deluge. Engraved in pure mezzotint by Turner.

[1] [These are Nos. 9, 10, and 11 in the list of purchases recorded by Ruskin in *Fors;* see Vol. XXVIII. p. 458. The General Index may be consulted for references to the various engraved subjects by or after Turner.]

[2] [These are Nos. 8, 5, 4, 6, 2, and 3 in the list referred to in the preceding note.]

VARIOUS WORKS DEVOTED TO THE "LIBER"

Catalogue of the Plates of Turner's Liber Studiorum. With an Introduction and Notes; and Heliotype Facsimiles of three of the Etchings. Cambridge (University Press): 1874.

[For a notice of this book, see Vol. XV. p. xxiv.]

The Liber Studiorum reproduced by the Woodbury permanent process. 3 vols. 1875.

Turner's Liber Studiorum: a Description and a Catalogue. By W. G. Rawlinson. 1878.

Notes on the Liber Studiorum of J. M. W. Turner, R.A. By the Rev. Stopford A. Brooke, M.A. With five reduced Autotype Illustrations, and one Mezzotint Engraving by Frank Short. 1885.

A Selection from the Liber Studiorum of J. M. W. Turner, R.A. A Drawing-book for Art Students. Published under the sanction of the Lords of the Committee of Council on Education. In four parts, contained in a portfolio. 1890.

[For a notice of this book, see Vol. XV. p. xxiv. *n.*]

Reproductions of fourteen of the Plates (published and unpublished), by Frank Short, A.R.A.

[Engraver's proofs, inscribed by Mr. Short, the donor.]

LINE ENGRAVINGS AFTER TURNER

Liber Fluviorum: a series of sixty-three views on the Seine and the Loire. 1832–1834.

[The original drawings, executed in body-colour on grey paper, are in the Turner Water-colour Room at the National Gallery: see Vol. XIII. pp. 612, 613. This set is in the choicest possible condition, being a large-paper copy of the engraver's proof impressions, taken on Indian paper before the lettering, and has never been bound; very rare in this state. See *Master's Report, 1881*, § 8 (above, p. 37).]

Vignette Illustrations to Rogers's Poems. A set of the thirty-three plates, folio size. Engraver's proofs before letters. 1834.

A Picturesque Tour of Italy, from drawings made in 1816–1817, by James Hakewill. Eighteen of the engravings from the drawings made by J. M. W. Turner from the author's sketches. Folio. London, 1820.

Vignette Illustrations to Rogers's *Italy*. Twenty-five of the plates from the drawings by J. M. W. Turner. Folio. 1829–1830.

Illustrations to Whitaker's *History of Richmondshire*. Set of twenty plates on India paper, mounted in portfolio.

Finden's Illustrations to the Bible. Twenty-five from Turner. India paper. Folio. 2 vols. 1836.

Picturesque Views on the Southern Coast of England. 1826.

Illustrations to the Prose and Poetical Works of Sir Walter Scott. Sixty-three plates from the drawings of J. M. W. Turner. India proofs, large paper, mounted in portfolios. Edinburgh. 1834.

Picturesque Views in England and Wales. From Drawings by J. M. W. Turner, R.A. Engraved under the superintendence of Charles Heath. With descriptive and historic illustrations, by H. E. Lloyd. In Two volumes. Colombier folio. 1838.

[This copy is in the choicest possible state, every engraving in the set being an early proof impression on India paper, before any lettering was added to the plates. Inserted in the volumes are also copies of the rare unfinished vignettes in the etching state, which were intended for the title-pages to the volumes; and four etchings, with one completed engraving, of some additional subjects, all of them executed by J. B. Allen. See *Master's Report, 1881,* § 8 (above, p. 37).]

OTHER TURNER ENGRAVINGS AND DRAWINGS

Chepstow. By J. Walker. From "The Itinerant." 1794.

Rome, from Monte Mario. By S. Middiman. From Hakewill's *Picturesque Tour in Italy,* 1819.

Turin, from the Superga Porch. By C. Heath. From the same series.

The Vale of Ashburnham. By W. B. Cooke. 1819.

Okehampton. By Charles Turner. 1825. Proof before letters.

Brougham Castle. By W. Say. 1825.

Mont Blanc. By Davies. 1828. India proof.

Falls of the Rhine—Schaffhausen. By J. B. Allen. From *The Keepsake.* 1833. Fine India proof.

Buckfastleigh Abbey. By R. Wallis. Proof before letters.

Stirling. By W. Miller. From the "Scott" series. (Prose Works, vol. 23) 1836. India proof before the lettering.

A Lithograph of the Portrait of J. M. W. Turner by George Dance (taken in the year 1800); engraved 1827.

L.—ILLUMINATED MANUSCRIPTS[1]

Homiliarium Codex in Membranis. A Visigothic manuscript of the Eleventh Century, containing 280 leaves measuring 18½ by 13¼ inches, the parchment being mostly stout, but varying somewhat in substance. The pages where formerly torn or imperfect have been carefully repaired in early times.

[This primitive MS., which is executed in Visigothic minuscule characters, having the initial letters elaborately interlaced, in some cases on a large scale, in the Spanish style, is one of the many forms of the collection of homilies from the works of Origen, Popes Gregory and Leo, SS. Augustine, Hieronymus, Ambrose,

[1] [The descriptions of the MSS. are from White's *Catalogue of the Library and Print Room of the Ruskin Museum,* 1890, recently revised for the Trustees by Dr. G. F. Warner and Mr. J. P. Gilson of the British Museum.]

and Maximus, Venerable Bede, and others, which was originally made for Charlemagne by Paulus Warnefridus. It comprises sermons *de tempore* throughout the year and for a few Saints' days. In the Middle Ages it was commonly but wrongly ascribed to Alcuin, and several editions were printed in the fifteenth century.]

Biblia Sacra Codex MS. in Membranis. A Large Manuscript Bible (folio) of the Thirteenth Century (on vellum). A most beautiful and perfect specimen of English Thirteenth Century illumination.

[The work of this manuscript, consisting of 400 folios, is peculiarly interesting in several respects, but the precise date of its execution is unknown; Ruskin considered, however, that the architecture in the letter "P" at opening 180 is suggestive of the early part of the thirteenth century. At the end of the volume are some loose manuscript notes in criticism of the work by Ruskin, for the guidance of those desirous of pursuing its study in minute detail.

The filigree initial letters at the commencement of the chapters are alternately in blue and red, in reverse relation; but in the case of the Psalms this principle is extended to every sentence, only in plain capitals. The illuminated initial letters which head the prologues are frequently very beautiful in design, and the large subjects to each book are in several cases unusual. The initial "I" to Genesis (*folio 4a*) includes the acts of creation irregularly arranged, and imperfectly; and it is remarked by Ruskin that "the New Testament begins with Abraham asleep in his tent: the generation of Christ being seen in dreams above him." In the coloration the rare use of brown is specially noticeable, and the range of colours is extensive, including orange-red, blue, green, red-brown, light-brown, white, yellow, purple, and crimson, besides burnished gold.

An unusual feature of the volumes is the insertion of the prefaces and canon of the Mass at the end of the Psalms, occupying folios 180*a* to 183*a*. The first letter "P" has for its subject the offering of the Mass, and two other subjects occur in this ritual portion. In the musical notation, which is written on four-line staves, it is to be noticed that some of the notes are placed one above the other for the sake of abbreviation in connection with the words to which they are to be intoned. The Book of Proverbs follows immediately after the Mass. After the Apocalypse is the *Interpretationes Nominum Hebricorum* of Remi of Auxerre, a dictionary of the meaning of Hebrew proper names. Another noteworthy point is the indication in the margin of a lectionary system. To what "use" this refers has not been determined. On the flyleaves at the end are two tables of gospels and epistles. The earlier (*f.* 395), perhaps contemporary with the MS., appears to be Dominican (SS. Dominic and Francis); the later (*f.* 393*b*) is probably English (St. Hugh) and perhaps secular.

For a reference to this Bible, presented by Ruskin to the Museum, see *Fors Clavigera*, Letter 74, § 17 (Vol. XXIX. p. 50).]

Small MS. Bible of the Thirteenth Century (on vellum). The words "Aux Capucins de Mante" are written on the margin of several pages of the volume.

[The initial letters to each chapter are alternately of scarlet and lapis-lazuli blue, the scroll ornamentation being of the contrasted colour, and the letters of the book-headings to the pages are similarly alternated. The illuminated letter at the commencement of each book has the subject painted in burnished gold and various other colours, and Ruskin notes on the first flyleaf, amongst other items of interest in the work, the "most rare use of yellow in the last prologue to Genesis and its letter I"—"*In principio*,"—which occupies the centre of the fourth page from top to bottom, and includes in circlets the seven acts of creation. The Bible is imperfect, wanting Job xli.–Proverbs xi. and Ezekiel xxx.–Daniel xi. It is followed, as usual, by the *Interpretationes Nominum*.

For Ruskin's presentation of this Bible, see *Fors Clavigera*, Letter 70, § 13 (Vol. XXVIII. p. 727). And for other references to it, Letter 69, § 18 (*ibid.*, p. 703), and 86, § 1 (Vol. XXIX. p. 335).]

Lectionary of the Twelfth Century. Lectionarium Secundum usum diœceseos Augustanæ continens epistolas et Evangelia. 136 folio leaves, on vellum; the initial letters richly ornamented in gold and colours, and having the first line of the Epistle or Gospel of the day written in letters of silver.

[This copious collection was executed in Swabia, most probably in the twelfth century. The writing is careful, on good and substantial vellum; with rubric titles of the holy-days throughout the year, with the proper Epistles and Gospels appointed for them. The entire volume contains 136 leaves, and it has been preserved with more than ordinary care; but the strong cover in which it has been placed is of the embossed German leather of the fifteenth or even the sixteenth century, and not the original binding, as was stated in the auction sale catalogue. The stamped ornamentation on the front side includes a frame composed of the name "Maria" on a scroll, repeated twenty-six times.

The collection comprises in all 250 separate Lections, which commence on page 57 with "*Invigilia Natalis Domini*"—the Scriptural reference has been recently added in pencil on the margin throughout the volume—and end with those proper to the Dedication of a Church and an altar; in which series are twenty-four Sundays after Pentecost and five Sundays in Advent. There are two distinct collections contained in this book, which are separated by a small space of blank leaves, and made readily accessible by a vellum loop attached to the edge of the leaf commencing the second division. The first of these series extends to folio 55*b*, and the second to the end of the book, folio 127*b*. In the first division will be found such Epistles, or portions of Scripture appointed for the Epistle, as were appointed to be read on festivals in their annual order from Christmas-Eve to All-Saints'-Day (*Nos. i.-cxxxi.*); the second part (*Nos. cxxxii.-ccl.*) consists of the Gospels arranged in the same order. In addition to the series of Scriptures for the Sundays and holy-days of the ecclesiastical year, this volume contains a few special Lections proper to be read on the Anniversaries of Apostles and Martyrs, of a Confessor-Bishop, and at the Dedication of a Church or an altar. Between the separate parts are two leaves, on one page of which (*folio* 56*b*) is written, in a good careful hand, a very curious list of relics of saints "quæ sunt reconditæ in cruce," doubtless in the monastery of Ottobeuren.

The large number of Illuminations in this volume may be best expressed by stating that every separate lection is commenced by a large initial letter, executed in colours, gold, and a white metal in nearly all places remaining unchanged, whence it has been supposed to be some preparation of tin. The ornament of these letters is in interlaced work imitated from Irish models, but inferior in design and colouring. Some few of them contain human figures, and a still smaller number are composed of grotesque animals. Extending out of each initial is a long narrow line or panel, containing the commencing words of the lection, written in small Gothic capitals, in white or yellow metal, on a dark ground. At the beginning of the Epistle (*folio* 26*a*, *July* 10*th*), for the Feast of the Seven Brothers, Martyrs (the relics of one of whom, Alexander, were believed to be preserved at Ottobeuren), is a rich panel of gold and colours, enclosing the first three lines of the text painted in Gothic capitals of gold and azure, and there are also thirty other pages in the manuscript in which the writing is placed under arches, or within a kind of framework with columns. The supply of the first writing fluid seems to have failed towards the close of the volume, the text of the last sixteen pages having changed to a pale brown, though apparently executed by the original scribe.

This interesting manuscript was purchased at the sale of the Manuscript Library of S. W. Singer, Esq., August 3, 1858. A Latin line in the handwriting of the fifteenth century inscribed on the recto of the first leaf states that the book belonged to the Monastery of Ottobeuren, an Abbey of Benedictines in Swabia, in the Diocese of Augsburg, Bavaria, on the left bank of the river Guntz, two

leagues from Memmingen. It formed originally one of the magnificent set of liturgical volumes illuminated within this large monastic institution after the fire which took place there in 1152, when the Abbot Isengrim enlarged and enriched the library. This Lectionary, a Collectarius (now in Mr. Yates Thompson's collection[1]), and a Graduale (of the same origin and an exact counterpart in grandeur of decoration and caligraphy of this MS.) which was once in the collection of M. Didot, are probably the only extant relics of Isengrim's grand library. This work itself has passed through the famous collections of Mr. Singer and Sir W. Tite, and was purchased by Ruskin in the year 1880 for the sum of 500 guineas.]

[For references by Ruskin to this Lectionary, see *Fors Clavigera*, Letter 88, § 17 (Vol. XXIX. p. 397); and *Master's Report, 1884*, § 5 (above, p. 73).]

Parisian Missal of the beginning of the Fourteenth Century.

[A grand specimen of French illumination; in red leather binding, with five brass bosses upon each side of the cover. The Kalendar and rubrics plainly point to Paris as the place where it was executed. It is in a remarkably fine state of preservation, and contains 471 leaves, the first six being occupied by the Kalendar. The decoration of the initial letters, some of which include subjects, is very rich; at opening 155 there are two full-page miniatures (unfortunately touched up by a modern hand)—on the right hand, God the Father; and on the left, Christ the Son, crucified, with attendant saints. The whole of the music of the sequences, written in the old notation form on four-line staves, is included in this fine manuscript. Mr. S. C. Cockerell has identified it with a missal described in the inventory of the books belonging to Charles V. of France.[2]]

Decretales P. Gregorii IX.—the standard collection of canon law decisions, followed by a collection of the new Constitutions of Innocent IV.: both imperfect at beginning and end, and both accompanied by the marginal commentary of Innocent IV.

[A highly ornate Italian illuminated MS. of the fourteenth century, of great technical finish, but showing the change into a debased style of ornamentation, consisting of 291 leaves, measuring 19 inches by 11¼ inches, and six slips inserted. The work is executed upon vellum of fine quality, with decorations in gold and colours on every page. The scroll-work of the initial letters includes many grotesque representations of human figures, some as monks, others in armour, and numerous caricatures of animals and birds. A large proportion of the chief initials contain busts on a gold ground. The volume is divided into five books, and at the beginning of each book a ceremonial subject in arched panels is painted at the head of the illuminated title.]

Small Book of Hours.

[Probably executed in Flanders, early fourteenth century. 109 leaves, on vellum. Very much discoloured. Imperfect Kalendar.]

Book of Hours, executed in France, perhaps at Tours, in the second half of the fifteenth century, and used as an album a century later by Lady Diana de Croy.

["Horæ Beatæ Mariæ Virginis," consisting of 178 leaves of fine vellum, containing twenty full-page miniatures, besides numerous illuminated borders. The

[1] [No. 6 (pp. 20–29) in *A Descriptive Catalogue of Fifty Manuscripts from the Collection of Henry Yates Thompson*, by M. R. James, 1898.]

[2] [No. 176 in the inventory of the Library of the Louvre, printed by Delisle in his *Cabinet des Manuscrits*.]

subjects of the fourteen original miniatures, which are finely drawn and coloured, comprise the Virgin (seated on a throne covered by a cloth of gold, and holding a lily in her left hand) and Child, with two playing Angels (in the scroll-work a fox piping to a cock); St. John on Patmos (two apes and two goldfinches in the scroll-work); the mass of St. Gregory; the Annunciation; the Visitation; the Crucifixion; Pentecost; the Three Persons of the Trinity (in white robes) adored by Angels (in scarlet colour); a burial procession; the Nativity; the Death of the Virgin; the Coronation of the Virgin; David and Goliath (with two basilisks, a peacock, and two goldfinches in the scroll-work); and Job, with two of his "friends" and his wife. Three miniatures have been removed, as well as the Kalendar.

Additions, also of the fifteenth century, include the motto ~~DE~~ ASTA LA MVERTE (Till death), and arms, not identified. In the latter half of the sixteenth century were added some very poor miniatures of a pope, two emperors, etc., and of Actæon changed by Diana into a stag.

This beautiful little volume belonged to Diana, wife of Charles Philip de Croy, Marquis of Havre. She used it as an autograph album for her friends and relatives. Among the latter may be reckoned her husband's second cousin (through the house of Lorraine), Mary Queen of Scots, who is apparently the writer of some verses signed Marie on *f.* 17, although the words "Reine de France et d'Ecosse" are a later addition. The dates of the other autograph inscriptions, nearly a hundred in number, range from 1570 to 1590, and they include those of many notable French and Spanish dignitaries; among them the signatures of the Berlaymont, Damant, Gaste, de Lalanne, de Lallaing, de Ligne, de Lorrainne, de Mansfel, de la Marck, Meestaing, de Melenn, de Monte Doglio, de Montmorency, Renesse, Solm (Counts of the Rhine), and de Staneles families are conspicuous.

The Plate here given (XXXVI.) is from *f* 61 *b*, and 62.

An historical account of this book, and the personages connected with it, by Mr. W. G. Collingwood, appeared in the *Art Journal* for November 1882, pp. 337–339. He was, however, misled as to its date by the later additions. Mr. S. C. Cockerell has pointed out that the miniatures have great affinity with the forty famous leaves of Etienne Chevalier's Book of Hours at Chantilly, ascribed to Jean Fouquet of Tours, and that the original owner, whose arms appear on the little shields in the burial-scene, was a member of the house of Courtenay.]

A collection of cooking recipes, with directions for preparing various entertainments. Italian MS. dated 1502. On 77 leaves of vellum.

[This and the following MS. were deposited by Ruskin at Whitelands Training College, and have now (1907) been presented by the Rev. J. P. Faunthorpe to the Museum at Sheffield.]

A description of the affairs of Cyprus, preceded by a letter to Francesco Marcaldi, dated Venice, 1571, and dedicated to the Spanish Ambassador.

[Fifty-five leaves of paper.]

Study of an Illuminated Letter "C" (J 9).—*Enlarged water-colour drawing by W. G. Collingwood.*

Pages from the Book of Hours

used as an album by Lady Diana de Croy

M.—BOOKS

[In the following pages, the principal books in the Library are enumerated, but works by (or relating to) Ruskin, of which the Museum has a large collection, are not included. Of the books mentioned in the following pages, most were placed in the Library by Ruskin.]

EARLY PRINTED BIBLES

Black-letter German Bible of the Sixteenth Century. Die Gantze Bibel. Christoffel Froschouer, Zurich, 1540. Large Folio, measuring 14½ × 9½ inches; with woodcut illustrations after Hans Holbein and others.

Baskerville Bible: Cambridge, 1763.

[For a reference to these Bibles, see below, p. 312.]

CHOICE BINDING

A Fine English Specimen of the Art of Bookbinding, in red morocco, richly tooled, by Mr. J. T. Cobden Sanderson, covering a copy of "Unto this Last."

[Presented to Ruskin by Mr. Sanderson in 1886. A copy of the same work was bound in precisely the same style by the binder for his daughter, included in the inscription of which he wrote: "Being one of the noblest books I know, I covered it with such glory as I could of roses and of stars, and set your name in the midst, and gave it you, hoping that you would all your life long love it, and all your life long live in obedience to its precepts." (*Catalogue of the Library and Print Room of the Ruskin Museum*, 1890, p. 9).]

KELMSCOTT PRESS VOLUMES

The following volumes were presented by Mrs. William Morris in 1898, "in memory of her husband":—

Sidonia the Sorceress.

The Well at the World's End.

The History of Godefrey of Boloyne.

THE FINE ARTS, ETC.

The Papyrus of Ani; or, Book of the Dead. Facsimile reproduction of the originals in the British Museum. 1890.

Catalogue of Greek Vases in the British Museum. 1896.

White Athenian Vases in the British Museum. 1896.

Terra-cotta Sarcophagi in the British Museum. 1898.

Illustrated Catalogues of Greek and Roman Sculpture contained in the British Museum. Eleven Volumes (or "Parts"), comprising 368 plates, with details of the dimensions and origin of each specimen. 1812–1861.

Illustrated Catalogues of Ancient Coins, Gems, and Medals, contained in the collection of the British Museum. In all Fourteen volumes, with facsimile plates of all the known types. Edited by Reginald Stuart Poole, LL.D., and published by the Trustees.

Engraved Gems. Greek, Græco-Roman, and Roman. By A. H. Smith and A. S. Murray; with 10 Autotype plates. 1888.

Coins of the Ancients. A Synopsis of the principal gold and silver coins of Ancient Greece, Rome, and Asia Minor (from 700 B.C. to A.D. 1), contained in the British Museum. Also several volumes of the Catalogues of Coins.

Catalogue of the Collection of Glass formed by Felix Slade, F.S.A. 1871.

Histoire de la Porcelaine, par Jacquemart et Le Blaut. Paris, 1862.

Palæographia Sacra Pictoria: being a series of illustrations of the Ancient Versions of the Bible, copied from Illuminated Manuscripts executed between the Fourth and Sixteenth Centuries. By Professor J. O. Westwood, F.L.S. With 50 coloured plates; royal quarto. 1843–1845.

[For references by Ruskin to this book and its author, see Vol. XV. p. 424; Vol. XVI. p. 274; and Vol. XXII. p. 525.]

The Dark Ages: a series of essays to illustrate the state of Religion and Literature in the Ninth, Tenth, Eleventh, and Twelfth Centuries. By Rev. S. R. Maitland, F.R.S.., &c., 2nd edition, 1845.

The Handbook of Mediæval Alphabets and Devices. By Henry Shaw, F.S.A. 1853.

The Philosophy of Ornament. Eight Lectures on the History of Decorative Art. By W. G. Collingwood, M.A. 1883.

Sketches of the History of Christian Art. By Lord Lindsay (2nd ed. 1885).

[For Ruskin's review of this work, see Vol. XII. pp. 169 *seq.*]

Materials for a History of Oil-Painting. By C. L. Eastlake, R.A. 1847.

Theophili . . . Libri Tres. Translated by R. Hendrie. 1847.

[For Ruskin's review of these two books, see Vol. XII. pp. 251 *seq.*]

Description of the Chapel of the Annunziata dell' Arena, or Giotto's Chapel, in Padua. By Mrs. Callcott. 1835.

Orfévrerie et Ouvrages en Metal der Moyen-Age, par T. H. King. Paris, 1855.

Les Sculptures Grotesques et Symboliques (Rouen et Environs). Rouen, 1878.

Galleria dell' Accademia delle Belle Arti di Firenze 1855, with 60 steel engravings.

Pitture a Fresco del Campo Santo di Pisa. Disegnate da G. Rossi ed incise dal Prof. Cav. G. P. Lasinio. Firenze, 1832; Pisa, 1833.

[For notes on Lasinio's engravings, see Vol. XII. p. 245. This book had an important influence in the history of the Pre-Raphaelites: see *ibid.*, p. xliv.]

Le Tre Porte del Battistero di San Giovanni di Firenze, Incise ed Illustrate. Firenze, 1821.

Opera Selectiora quæ Titianus . . . et Calliari, etc. Venice, 1682.

[For the full title of this volume of etchings, see Vol. VII. p. 224 *n.*]

Catalogue of the Pictures in the Angerstein Gallery, with 42 steel plates. 1823.

Châsse de Saint Ursule par Jean Memling. (With a biographical notice of Memling, and a full description of the shrine at Bruges: 14 lithographic plates.) Edited by J. Buffa and Bogaert Dumortier. *Circa* 1830.

La Légende de Sainte Ursule, Princesse Britannique et de Ses Onze Mille Vierges. Publice par F. Kellerhoven. Texte par J. B. Dutron. Paris 1861.

[The text of this work is by J. B. Dutron, who gives, in addition to a complete account of the legendary life of the princess, a history of the bibliography of the subject and its relation to pictorial art.]

The Legend of Saint Ursula and the Virgin Martyrs of Cologne. The text printed within engraved borders of scenes in the life of St. Ursula. Published by John Camden Hotten. Piccadilly, London, 1869.

[The legend is told in eight chapters, following which is a reprint in Black-letter of the metrical version, written towards the close of the fifteenth century, by Edmund Hatfield, a monk of Rochester. It was dedicated to the most illustrious Lady Margaret, the mother of King Henry the Seventh, and was one of the earliest works which issued from the press of Wynkin de Worde.]

Holbein. Imitations of Original Drawings by Hans Holbein in the collection of His Majesty. Published by John Chamberlaine, F.S.A. 1792.

Jeypore. Portfolio of Architectural Details. Quaritch, 1890.

Tables of English Silver and Gold Coins. By Martin Folkes. Society of Antiquaries, 1763.

Costumes. Récueil de Cent Estampes représentant differentes Nations du Levant, triées sur les tableaux peints d'après nature en 1707 et 1708 par les ordres de M. de Ferriol, et gravées en 1712 et 1713 par les soins de M. le Hay, 2 vols. 1714, 1715.

WORKS OF TRAVEL

Hakluyt's Collection of the Early Voyages, Travels, and Discoveries of the English Nation. Five volumes. Imperial 4to, 1809–1812. Edited by G. Woodfall. A reprint of the original work.

[The third and fourth volumes contain marginal notes, in pencil or in ink, by Ruskin. For his notices of Hakluyt, see *Fors Clavigera*, Letter 13 (Vol. XXVII. p. 236).]

Pinkerton's Voyages. A General Collection of the Best and most interesting Voyages and Travels in all parts of the World; many of which are now first translated into English. Digested on a new plan; by John

Pinkerton. In seventeen volumes, containing numerous full-page illustrations. 1804–1814.

[For a reference to this book, see Vol. XXV. p. 448.]

Claudii Ptolomæi viri Alexandrini Mathematice discipline Philosophi doctissimi Geographie opus novissima traductione e Grecorum archetypis castigatissime pressum: ceteris ante lucubratorum multo prestantius. At the end of the dedicatory matter, the date is given as follows: "Datū Argentine sub Annū Dñi MDXIII Marcii XV;" while the address to the reader (following the index of place-names) closes thus: "Anno Christi Opt. Max. MDXIII. Marcii XII. Pressus hic Ptolemeus Argentine vigilantissima castigatione industriaque Joannis Schotti urbis indigene. Regnante Maximiliano Cæsare Semper Augusto."

MINERALOGY

The Mineral Kingdom. By Dr. J. G. Kurr, with 22 coloured plates. English edition. 1859.

BOTANY

Flora Londinensis, or Plates and Descriptions of such Plants as grow wild in the environs of London, with their places of growth and times of flowering. By William Curtis and W. J. Hooker. In five royal folio volumes; 1777–1828.

[A favourite book of Ruskin's. See Vol. XXV. pp. 197, 199.]

"Flora Danica," six folio vols.: Copenhagen, 1766–1792.

[For a notice of this book, see Vol. XIII. p. 530 and Vol. XV. p. 482.]

The English Flora. By Sir J. E. Smith, M.D., F.R.S., &c., and Sir William J. Hooker, LL.D., &c. Six 8vo volumes, 1828–1836.

Cryptogamic Plants (Mosses, Lichens, and Fungi). Descriptio et Adumbratio Microscopico-Analytica Muscorum Frondosorum. By Professor Joanne Hedwig, M.D., &c. Four volumes bound in two. Leipsic, 1787–1797.

ZOOLOGY

Le Règne Animal, distribué d'après son organisation pour servir de base à l'histoire naturelle des animaux, et d'introduction à l'anatomie comparée. By Baron Cuvier, assisted by MM. Audoin, Blanchard, Deshayes, D'Orbigny, Doyère, Dugès, Duvernoy, Laurillard, Milne-Edwards, Roulin, and Valenciennes. In eight volumes (unnumbered and undated). Text only, incomplete, wanting the plates (694), and also the sections containing the Birds.

[A book constantly referred to by Ruskin: see General Index.]

Zoologia Typica: or Figures of new and rare Mammals and Birds, described in the Proceedings or exhibited in the collections of the Zoological Society of London, by Louis Fraser. London, 1849. The Text only. The complete work included 70 plates (28 of mammals and 42 of birds).

[The work was published by the author, and only 250 copies were printed.]

The Fauna of North Africa. Atlas zu der Reise im Nördlichen Afrika. By Eduard Rüppell.

Centurie Zoologique, ou choix d'animaux rares, nouveaux ou imparfaitment connus. By R. P. Lesson, 1838. Text only.

Illustrations de Zoologie, ou reçueil de figures d'animaux peintes d'après nature. By R. P. Lesson, Paris, 1831. The 60 plates are not included in this copy of the work.

Études Zoologiques. By Isidore Geoffroy Saint Hilaire. Paris, 1832. Text only.

Histoire Naturelle des Oiseaux Dorés, ou à reflets métalliques. By J. B. Audebert and L. P. Vieillot. Two volumes, Royal Folio, large paper. Paris, 1802.

[One of the few copies with the titles to the plates printed in gold.]

Histoire Naturelle des Tangaras, des Manakin, et des Todiers. By Anselime Gaëtar Desmarest. Paris, 1805. Text only.

Histoire Naturelle des plus beaux Oiseaux Chanteurs de la Zone Torride. By L. P. Vieillot. Paris, 1805. Text only.

Histoire Naturelle des Oiseaux de Paradis, des Rolliers, des Toucans, et des Barbus. By François Levaillant. Two volumes. Paris, 1806.

[Many of the plates are duplicated, printed in black, facing the coloured ones. For Ruskin's notes on the book, see Vol. XXI. p. 228, and Vol. XXV. p. 78.]

A Natural History of the Birds of New South Wales. By J. W. Lewin; London, 1822; with 26 coloured plates [18 missing].

La Galerie des Oiseaux. By L. P. Vieillot and P. Oudart. Two volumes. Paris, 1825. With lithographic plates, engraved by C. Motte, and coloured by hand.

[Vol. I. originally contained 222 plates, but now only 69 remain intact, the majority having been taken out for the Eyton collection: see p. 244. Vol. II. originally contained 103 plates, of which 82 have been removed.]

Illustrations of Ornithology. By Sir William Jardine and Prideaux J. Selby. Four volumes in two. Edinburgh [1826 to 1842]. Text only.

Humming Birds.—Histoire Naturelle des Oiseaux-Mouches. By R. P. Lesson. Paris, 1829. Supplement to the same—Histoire Naturelle des Colibris. Paris [*circa* 1830]. Les Trochilidées, ou les Colibris et les Oiseaux-Mouches, suivis d'un Index Général, by the same; edited by A. Bertrand. Paris, 1831. Index General et Synoptique des Oiseaux du Genre Trochilus, by the same. Paris, 1832.

[The four series bound together in one volume; text only.]

The Birds of North America; constituting Part II. of the "Fauna Boreali-Americana, or the Zoology of the Northern Parts of British America," being the results of the Franklin Expedition. By Wm. Swainson, F.R.S., and Dr. John Richardson, F.R.S. 1831.

A Century of Birds from the Himalayan Mountains. By John Gould, F.R.S., &c. Imperial Folio, 1831. Text to the 80 plates only.

The Birds of Europe. By John Gould, F.R.S., &c. Five volumes bound in two; Imperial Folio. 1832–1837.

The Zoology of the Voyage of H.M.S. *Beagle* (1832 to 1836). Part III. Birds; described by John Gould, F.L.S.; with a notice of their habits and ranges, by Charles Darwin, F.R.S., &c.; and with Anatomical Index by T. C. Eyton, F.L.S. 1841.

[The volume contains the text only, but the work included 50 plates which were lithographed by Mrs. Gould from her husband's drawings.]

A Monograph of the Ramphastidæ, or Family of Toucans. By John Gould. Imperial Folio, 1834. The Text to the 23 plates; bound in with the *Century of Birds*.

Supplement to the first edition of the same. Parts 1 and 2, 1855.

A Monograph of the Trogonidæ, or Family of Trogons. By John Gould, F.R.S. Imperial Folio, 1835–1838.

[The text only, which is bound up in the first volume of the *Birds of Australia*. The 36 plates illustrating the volume are included in the Eyton collection.]

The Birds of Australia. By John Gould, F.R.S., &c. Seven volumes (bound in four); Imperial Folio, 1837–1848; and a Supplement (unbound), 1869: together, eight volumes.

[The 600 plates are included in the Eyton collection.]

Nouveau récueil de Planches Coloriées d'Oiseaux. By C. J. Temminck and Baron Meiffren Langier de Chartrouse. Five volumes bound in 14, large folio; Paris, Strasbourg, and Amsterdam, 1838. Text only.

Illustrations of Indian Ornithology. By T. C. Jerdon. Two numbers (*"to be completed in four numbers"*) 8vo. Madras: No. 1, 1843; No. 2, March 1845. Text only.

The Genera of Birds. By G. R. Gray. In Three volumes, 1844–9.

The Birds of North-East Africa. Systematische Uebersicht der Vögel Nord-ost-Afrika's. By Dr. Eduard Rüppell. Frankfurt, 1845.

[The 50 plates to the work are wanting in this copy.]

Esquisses Ornithologiques; descriptions et figures, d'oiseaux nouveaux ou peu connus. By Viscount Bernard du Bus.

[Three parts (unbound), 1845 to 1847. Text only.]

Iconographie Ornithologique ou Nouveau récueil général de planches peintes d'oiseaux. Premiere partie. By O. des Murs. Imperial quarto; Paris, 1845 to 1849. Text only.

Monograph of the Trochilidæ, or Family of Humming Birds. By John Gould, F.R.S., &c. In Five Imperial Folio volumes, 1849–1861.

Fauna Japonica; Aves. By Von Siebold, Temminck, and Schlegel. Quarto. Lugduni, Batavorum, 1850. Text only.

The Birds of Great Britain. By John Gould, F.R.S., &c. In Five Imperial Folio volumes. 1862–1873.

British Game Birds and Wild Fowl. By B. R. Morris. 4to, 1864.

The Kingfishers. A Monograph of the Alcedinidæ, or Family of Kingfishers. By R. Bowdler Sharpe. 1868 to 1871.

[This volume contains 120 hand-coloured plates by J. G. Keulemans.]

British Museum Catalogues of Birds. 1869 to 1871, and 1874 to 1881.

The Bird. By Jules Michelet, London, 1874.

The Reptiles of British India. By Albert C. L. G. Günther, M.A., M.D., F.R.S., &c. Folio; 1864.

The Thanatophidia, or Venomous Snakes of India. By Sir J. Fayrer. Quarto, second edition, revised and enlarged, 1874.

[For reference to these two books, see *Deucalion*, Vol. XXVI. p. 297.]

The Fresh-Water Fishes of Great Britain, drawn and described by Mrs. T. E. Bowdich. With 45 plates, 1828.

Insects of Surinam. Dissertation sur la Génération et les Transformations des Insectes de Surinam aussi des crapaux, lezards, serpens, aragnées, &c. By Marie Sibille Merian; with 72 large plates; the text duplicated, in Latin and French; folio. The Hague, 1726.

Insects of Europe. Histoire des Insectes de l'Europe et des Plantes des fleurs et des fruits dont ils se nourrissent. By Marie Sibille Merian; with 93 plates. Amsterdam, 1730.

Exotic Butterflies. By William C. Hewitson. Two volumes, quarto. 1856–1861.

Insects of India, 1800, and Insects of China, 1798; by E. Donovan.

[With hand-coloured plates, many of the water-colour drawings for which are in the Museum: see p. 244.]

CLASSICAL LITERATURE

The Crowne of all Homer's Workes—Batrachomyomachia, or the Battaile of Frogs and Mise; his Hymns and Epigrams. Translated according to ye originall, by George Chapman. London, Printed by John Bill, his Majesties Printer.

[A perfect copy of the rare original edition, published about 1616. Ruskin quotes from it in the *Bible of Amiens*, ch. iv. § 20.]

Homer's Complete Works. The whole works of Homer, Prince of Poetts in his Iliads and Odysses. Translated according to the Greeke by George Chapman. "Imprinted at London by Richard Field for Nathaniell Butter." 1616.

The Complete Works of Marmontel; in Seventeen volumes, comprising his Dramas, Novels, Essays, and Poems: in the original. Paris, 1787. With a portrait of the author, and numerous copper-plate illustrations to the novels.

The Workes of Geffray Chaucer, newly printed, with dyvers workes whiche were never in print before. Imprinted at London, by Richard Kele, dwellynge in Lombarde Strete, nere unto the Stockes Market, at the Sygne of the Egle.

[A fine copy of the complete edition, in black letter. 1550.]

Sir Philip Sidney's Arcadia: facsimile (1891) of the original edition of 1590.

The Life and Works of Francis Bacon—Baron of Verulam, Viscount of St. Albans, Lord High Chancellor of England, 1560–1626. Two Sets; together 24 volumes.

Sir Thomas More's "Utopia translated from the Latin into English." 1685.

The Life of Thomas More. By Cresacre More. 1828.

The Spectator. In Eight volumes, complete, with a full index in the last volume; in the original old calf binding. 1775.

The Works of Alexander Pope; in Ten volumes; full bound, sprinkled calf. 1824.

[This copy contains several marks by Ruskin.]

[George, Lord Lyttelton (b. 1709, d. 1773).] Dialogues of the Dead. Printed for W. Sandby, in Fleet Street. 1770.

[On the top of the title-page is written: "The wisest book, within its adopted limits, that I ever read. Given to Sheffield, 1881.—J. Ruskin."]

The Works of Dr. Samuel Johnson. In Nine volumes. Pickering's "Oxford English Classics" edition. 1825. Also two additional volumes of Debates; of the same publication (1825). Together Eleven volumes; in full calf bindings.

Lives of the Most Eminent English Poets; with critical observations on their works, by Samuel Johnson. With a preface and editorial notes by Peter Cunningham. Three volumes.

The Life of Napoleon Buonaparte, Emperor of the French. With a preliminary view of the French Revolution. By the author of *Waverley*, &c. Nine volumes. First edition: 1827 (Cadell & Co., Edinburgh), in half-calf binding.

Carlyle: Fourteen volumes, full bound in green morocco: 1843–1874; as follows:—

The French Revolution: a History in Three volumes. Vol. I. The Bastille. Vol. II. The Constitution. Vol. III. The Guillotine. First edition: 1837.

Oliver Cromwell's Letters and Speeches: with Elucidations. Three volumes. Vol. I. (1636–1650) and Vol. II. (1650–1658), First edition: 1845. Vol. III. Supplement and Appendix (1626–1658); 1846.

Past and Present. First edition: 1843.

Latter Day Pamphlets. First edition: 1855.

History of Friedrich II. of Prussia, called Frederick the Great. In Six volumes. Vols. I. and II., third edition, 1859; Vol. III., first edition, 1862; Vol. IV., 1864; Vols. V. and VI., 1865.

HERALDRY

Honor Military and Ciuill contained in Foure Bookes. By W. Segar (who was Norroy in 1602).

[Inscribed by Ruskin (10th May 1876) with a quotation from Carlyle: "Once, Norroy was not all pasteboard."]

A Display of Heraldrie, by John Guillim, late Pursuivant at Armes. Fourth Edition. 1660.

Memoirs of St. George, the English Patron, and of the Most Noble Order of the Garter, by Dr. Thomas Dawson. 1714.

BRITISH HISTORY

Medallic Illustrations of the History of Great Britain and Ireland, to the Death of George II. Compiled by Edward Hawkins, F.R.S., F.S.A., and edited by Augustus W. Franks, F.R.S., &c., and Herbert A. Grueber. Two volumes; 1884. Vol. I. From A.D. 1066–1690. Vol. II. From 1691–1760. Both volumes are illustrated with woodcuts throughout the text.

English Coins. Vol. I. Anglo-Saxon Series. From A.D. 600–954. By Charles Francis Keary, M.A., F.S.A. With thirty Autotype plates. 1887. Vol. II. by H. A. Grueber and C. F. Keary. 1893.

Autograph Letters in the Stowe Collection. Catalogue of a selection from the Stowe Manuscripts (British Museum). With fifteen Autotype facsimiles.

Historical Records of the British Army; comprising the History of every Regiment in Her Majesty's Service, from its formation. Sixty volumes, with coloured plates. By Richard Cannon, excepting the second volume, which is by Edmund Packe. 1834–1848.

[The Library contains also a fairly large, but not exhaustive, collection of Ruskin's own books.]

N.—COINS

[The small collection of coins sent to the Museum by Ruskin consists of Greek and of English specimens. The educational importance which he attached to Greek coins appears in *Aratra Pentelici*: see the Introduction to the volume containing that book (Vol. XX. pp. lvii., lx.). Other notices of Greek coins occur in *Modern Painters*, vol. v. (Vol. VII. pp. 54, 356). Ruskin had a collection of Greek coins, and from this he sent a few examples to Sheffield. He also purchased for the Museum a number of electrotypes. A catalogue of all these examples was made in 1886, and the proof was sent to Ruskin. But he never returned it; the catalogue was not kept in type; and neither MS. nor proof has been found among Ruskin's papers. Several sheets of "Notes on Greek Coin-Cities" exist, written at Denmark Hill, but these contain no descriptions of particular coins. Here, therefore, a mere indication of the specimens in the Museum is given. It would be superfluous to give a catalogue, as the catalogue of the British Museum's exhibition of Select Greek Coins is accessible to everybody.]

GREEK COINS

In Cabinet A (in the Library) is a collection of electrotypes of Greek coins (230 obverse, 230 reverse).

In Cabinet B are thirteen originals; being coins respectively of Ægina, Athens, Gela, Corinth, Rhodes, Chios, Ephesus (2), Pergamus, Croton, Velia, Thebes, and Phocis.

ENGLISH COINS

[Ruskin sent to the Museum, secondly, nine old English silver coins; namely, Nos. i.–iv. in the following list, and five others not there enumerated (coins of Edward II. and Henry VIII.). Also eleven old English gold coins; namely, Nos. v.–vii., ix., and xi.–xiii. in the following list, and four others not there enumerated (coins of Henry IV., Henry VIII., and Elizabeth).

He had begun to write a catalogue of "English Coins at Sheffield," and the following descriptions are printed from proof-sheets (in Mr. William White's possession), written and corrected by Ruskin. No. viii. in Ruskin's catalogue is represented in the Museum by casts only, and No. x. is not in the Museum.

Some sheets of MS. (also in Mr. White's possession), which are too incomplete for publication, show that Ruskin had intended to make the collection much more extensive, and to weave much historical comment into his catalogue: compare in this connexion *Pleasures of England*, § 38 *n.*]

I

William the Conqueror. Penny, Silver. (Called by Mr. Verity, of the Bonnet type.) Snelling,[1] Plate I., No. 10, gives an inferior example of it struck by another moneyer.

This is a perfect type of the English silver penny, the only coin struck either by William the Conqueror or William Rufus.

I think it is a pretty order of "Fors" that it should be found for us

[1] [*A View of the Silver Coin and Coinage of England, from the Norman Conquest to the Present Time.* With Copper-Plates. London: Printed for T. Snelling, next the Horn Tavern, in Fleet-street. 1762.]

The Silver Penny of William the Conqueror

by Mr. *Verity*, and I mean, therefore, to make it the standard in size of our own silver pence.[1]

It weighs $28\frac{7}{10}$ grains (Decim. 28.7), but I have much to do before I can give any proper account of the intention in the weights of English coins. I send, however, with this coin a little song[2] to be learned by children in St. George's Schools, teaching them that the *Saxon* pound contained 12 ounces, and the ounce 450 grains, the pound therefore 5400 grains. Reverse the nearest possible halves of 9;—4, 5—5, 4, and you have it.

Snelling tells us, in the note to his first page—a fact noteworthy enough, and which may well begin our course of coin study, namely, that a series of the heads of the Monarchs of England from the Conquest to the present time, is to be found on their silver coins, "a circumstance peculiar to the English collection, and which that of no other nation in Europe besides can exhibit." Perhaps the Liberals may some day alter this arrangement at the Mint; but I intend that at Sheffield there shall always be struck—the good workmen of Sheffield willing it so—a penny with their King's or Queen's head on it, besides that already determined for the St. George's Guild. (*Fors*, 1875, p. 288.[3])

Snelling calls the side on which the King's head is always the "head" side. But in most cases there is a full bust, or even full figure, and I shall myself call the side with portrait the "front" of a coin, and the opposite side the "reverse."

Front, then, in this coin. The Conqueror, *crowned*—without either Sword or Sceptre. The power of the personal Kinghood alone enough! Pendants from crown most singular—more of them afterwards.[4]

I can't make out whether the neck lines are meant for sinews or pattern of armour.

Cloak embroidered at edge and clasped by jewel at shoulder.

Legend. PILLEMUS REX. (P the Saxon w.)

Reverse. The Cross, which is before the King's name, amplified.

It is the Cross of Constantine, "in hoc signo." By fools and blockheads thought to mean that the penny was to be cut into Four things.

Observe, as the chief of all facts relating to English coinage, that as long as the Cross remains on the coins, the monarchy rises in power The moment the Cross vanishes, the monarchy begins to pass away.

This Cross of the Conqueror is an elaborate one, the intermediate stellar angles meaning, *I believe*, rays of light.

The obliquity of the areas is of course intentional. I will explain the reason of it in another place.

Legend. HEREGOD ON OXENE.

[1] [For the proposed silver coinage of St. George, see *Fors Clavigera*, Letter 58 (Vol. XXVIII. p. 430).]

[2] [For this song, see below, p. 279, and Vol. II. p. 527.]

[3] [The reference is to the first edition, now Letter 58, § 14 (Vol. XXVIII. p. 431).]

[4] [There are several allusions in these notes to their intended continuation.]

Heregod, the moneyer's name. Oxene short for Oxenford.

I must have the pride of presenting this coin to the men of Sheffield myself; but they must remember that they really owe the possession of it to Mr. Verity's research and intelligence.

Its price, paid by me, Twenty-seven Shillings and Sixpence. Its *value* remains to be seen in use.

II

WILLIAM THE CONQUEROR. (PAX type.) Penny, Silver, struck at Bridport, Dorsetshire.

Front. Full face, crowned; ruder very much in execution than the Oxford coin; and not showing the beard: but the moustaches more clearly.

He carries a sceptre with the Cross on its top and two olive leaves at its side. He holds it in his right hand, but crosses his arm over his breast, so that the sceptre of Peace may be seen on his left side—meaning that his right hand *may* have need to hold the sword. (In later complete types of the Kinghood, the sword is held in the right hand and the ball with Cross upon it in the left.)

Legend, + PILLEM. REX. The letters wide apart, and the LE nearly effaced.

Reverse, a perfectly severe and pure type of cross, the extremities opened to fit better the enclosing circle (or on a larger scale, simply as the most firm method of termination). See cross of same date (or earlier) at Venice, on the Rialto Church.[1]

It is curious that neither in Guillim nor Holmes, far less in any of the vile modern books on heraldry, can I find either description or name of this earliest and grandest cross of the Norman Kings of England.

In its quartered spaces four annulets containing, three in succession, the letters P. A. X. (Peace), and the fourth a letter S. Meaning not known to me.

Legend, + BRIH(TMER O)N BRID |. Letters in parenthesis given on Brit. Mus. authority. Snelling gives Bratmer for moneyer's name,[2] but has not the Brid. coin (Bridport). His No. 9, struck by Sideloc ON PELL (Sideloc of Wells) is a nearly parallel coin.

Weight, 21·1.

Price (paid to Mr. Verity), Four Shillings and Sixpence.

Which sum I beg leave also to pay out of my own resources, and to present the coin to the Museum.

III

HAROLD (of Hastings). Penny, Silver.

Properly, Harold II., but the Harold of Hastings should be remembered as "Harold" alone.

[1] [See Plate LXII. in Vol. XXI. (p. 269).]

[2] [See "the names of moneyers on the pennies of the two Williams" on p. 3 of Snelling. "His No. 9" is on his Plate I., the coin being described on p. 2.]

Front. The King crowned, with sceptre, headed by four balls, arranged so as to form a cross. The crown flat, arched, and simple, but with pendants at the back, illustrating those of No. 1.

The face seen in profile, the sharp moustache and short curled beard clearly expressed. The bosses, easily engraved, are used either for jewels or studs in the crown, or for curls in the hair. Had the beard been flowing, furrowed lines would have been used instead. The face, *I believe*, aims at real portraiture of the resolute King (but compare No. IV.). Sinews I think unquestionably in neck.

Legend, + HAROLD REX ANG., the cross, observe, being put above the centre of the crown, and the legend thus thrown obliquely round the coin.

The letters (compare the Pax on No. 2) are essentially imitations of easy writing, produced by one, or at the most two, pressures of the pen point, and are always on early coins treated as a decoration—even more than an inscription—legibility of no consequence, but grace and spirit essential.

Reverse. The word "Peace" only.

Legend. LEOFPINE ON BRI. This moneyer's name is given as Leofpine by Snelling. I suspect it to be Leofwine, but I do not know Saxon, and cannot yet distinguish the P's meant for W from those meant for P, except in definite words like Pax.

BRI, according to Brit. Mus., means Bristol.

Observe that the legends on this side of the coin are enclosed with borders of studs, representing—or at least taking the form of—round beads strung on a fine string. But on the front of the coin the beading is external only, that it may not interfere with the effect of the crown jewels. The beading is clear only above the G of Ang., elsewhere beaten together. I can't make out how this has been done, and yet the coin left so clearly flat on the edge. This coin, otherwise in fine preservation, has been unluckily polished.

Weight, nevertheless, still 21·3.

Price paid to Mr. Verity, Twenty-seven Shillings.

IV

WILLIAM THE CONQUEROR. Seen in profile. Penny, Silver.

Front. The Norman King made to look as much as possible like the Saxon one. Snelling says: "The Conqueror continued to coin in the taste of his predecessors, Harold, Edward the Confessor, the Canutes, and Ethelred,"[1] and this coin is almost a *fac-simile* of No. 3, but by a far more skilful engraver. It is puzzling and suspicious to me, nevertheless, not that I doubt its genuineness, but don't know what to make of it, nor whether William meant to say by it that he would be "as good as Harold" to the people, or merely to give them the form of penny they had been used to—the face of the King being of little consequence to the churls who would never see him.

[1] [See p. 2 n.]

Any way, the head is a grand development of that on No. 3. The central upright bar added to the crown is of importance, otherwise the pendants and external bars are similar; so also the sceptre.

Legend, + ILLEMU. REX., followed by an upright bar.

Reverse. The cross, fleurette—or fleur-de-lysée, opened by circle in centre, of which more afterwards.

Legend, on Brit. Mus. authority, + WULFMER ON RU.

All the letters are made of sweeping incisions instead of the stern triangular jags of the other coins.

I believe this coin, therefore, to be of French, not English work, and that Wulfmer of Ru (Romney), answers only for the pure silver of it—and was, as in all the other cases, the responsible banker, not the engraver.

Of which banking system more presently.

Weight, 19 gr. Master William beginning to stint his "silver," but always *pure*.

Price paid to Mr. Verity, Thirty Shillings.

V

THE NOBLE OF EDWARD III.

The King in his ship, with the English shield held against the mainmast. He is armed in loose chain mail—crowned—carrying his double-edged straight sword upright, with lightly flexible wrist. See page 209 of Sir Edward Creasy's "History of England."[1]

Legend. EDWARD DEI. GRA. REX. ANGL. FRANC, HIB. There are difficulties about the stops and contractions which I haven't made out.

Reverse. The Cross, literally fleur-de-lysée, the heraldic fleur-de-lys used as central leaf of a large flowing flower. Between the arms of the cross the English crown and leopard four times over, the letter E for Edward in the centre—the whole in a lovely 8 foil, with little trefoils in the cups.

Legend. I H C AUTEM TRANSIENS PER MEDIUM ILLORUM IBAT.

"But Jesus, passing through the midst of them, went His way."[2]

Compare the account of the enemies of England at p. 58 of the same book.

This coin is the most important in all English history, having been struck to commemorate the first great naval victory over the French [at Sluys] on Midsummer day, June 24th, 1340. (Creasy, vol. ii. pp. 98, 99. Henry, vol. iv. p. 549.)

Weight, 118·4 grains, nearly eight grains less than our present "sovereign."

Price paid to Mr. Verity, £2, 10s.

[1] [*History of England from the Earliest to the Present Time*, in five volumes, vol. ii. (1870), p. 209 (only two volumes were published).]

[2] [A summary of the traditional interpretation of this legend on the coins of Edward III., and of other theories on the subject, will be found in Lord Avebury's *Short History of Coins and Currency*, 1902, pp. 58 *seq.*]

VI

Half-Noble of Edward III.

Front. The King in his ship, as the other, but the sword and shield larger in proportion, the various placing or "sowing" of the fleur-de-lys on the lilied quarters well worth study. In the larger coin the blank spaces are filled with balls.

Legend. "Edward Dei G., Rex Angl. et Franc. D." I don't understand this terminal D.

Reverse, as the larger coin, but lovelier in effect.

Legend. "Domine, ne in furore tuo arguas me."

"Oh, Lord, rebuke me not in thine anger," the first verse of the 6th Psalm.

Weight, 59·3 grains, a good half of the great coin.

Price paid to Mr. Verity, £2, 5s.

VII

Quarter-Noble of Edward III.

Front, the English shield only.

Legend. "† Edward † Dei. ‡ Gra. ‡ Rex ‡ Angl." Peculiarly simple and clear.

Reverse. A lovely cross with leopards, a cross or fleur-de-lys in its centre instead of H.

Legend. Exaltabitur in Gloria.

"It shall be exalted in glory."

Weight, 30·9.

Bought in a parcel from a dealer, with a noble and a half-noble—the three for £8—and presented to the Museum, as I do not know its exact value.

VIII

The Noble of Henry VI.

This coin, it will be observed, is only estimated by Mr. Verity as of the value of the half-noble which is sent with it. The larger coin has been greatly spoiled by clipping, which has taken away nearly all its inscription; but the state of the impression is so good that I thought it well it should belong to the Museum, and with it I send two casts of front and reverse of an unclipped coin in the British Museum, which will show the proper size and give the inscription.

(*a*) In Edward III.'s the King stands by the mast of the ship, and

the sail is simply reefed to the yard behind his head, the folds on the left hand being half concealed by his crown.

In Henry's, the mast is nearly unintelligible, and the sail hangs over the crown like an heraldic lappet.

(*b*) In Edward's, the King's long flowing and curled hair is beautiful in all its lines; in Henry's, it is like a tied-on actor's wig.

(*c*) In Edward's, the movement and bend of the King's body and wrist —supple at the sword hilt as the thong of a sling—are expressed with entire ease and clearness, the chain mail dropping naturally over the gauntlet. In Henry's coin there is no more drawing or action than in a knave of spades, and a kind of coxcomb sleeve, cut oblique at the elbow, replaces the flowing chain mail.

(*d*) In Edward's, the timbers of the ship are perfectly drawn with their bolt heads; in Henry's, there are only ridges with bosses on them, as if the bolts were driven into the seams!

(*e*) In Edward's, the tackling of the ship keeps its place between mast and deck, leaving open field of coin behind, and it radiates properly from the masthead.

But, in Henry's, it is all over the field in parallel lines, wholly unintelligible.

(*f*) The shield of Edward is of a more graceful shape.

All these changes are precisely what occur in dead copies of a piece of art which has lost its meaning to the people. Here, it has lost also its actual truth. Henry VI. had fought no sea-fight—and had no business with its symbol.

I now take up the question of the legend; original on Edward III.'s coin, copied in this.

It appears at first as if it were a thousand-fold more insolent than Henry VIII.'s. The King using the verse which relates to the passing of Christ through His enemies as typical of his own victory over *his*. The text *might* have been so used, indeed—and if we had only this coin to reason from, it would have been natural for us, in these nineteenth-century days, to judge the legends as insolent. Fortunately, we have Edward the Third's half-noble—as well as his noble; and his quarter-noble as well as the half.

And the coinage is one, and the legends on the three coins are virtually one legend, to be read and understood in sequence.

The sculpture-subject essential on the *fronts* of all three is the English shield. The King only appears as the defender and upholder of that: and only in two of them; on the third the shield is alone. But the sculpture essential on the reverse of all the three is the Cross.

And the three legends in question are round the Cross.

The first, on the full noble, "And Jesus, passing through the midst of them, went His way."

That is the main assertion—that Christ passes through His enemies without destroying. And, therefore, that all Christian Kings, Princes, and Governors have victory only so far as they desire only to pass through their enemies and be saved, but not destroy. That this coin is the proper memory, therefore,—not of a victory—but an escape.

The reader may, perhaps, remember—not without awe—the fulfilment of this prophetic legend of the King's life, that Crécy, Poitiers, and Agincourt were all *escape* battles.

I could securely have told you this meaning from my general knowledge of the use of Scriptural legend at that time: but, happily, the words on the second coin, the half-noble, proclaim it enough for you—"Oh, Lord, rebuke me not in thine anger."

That is all the King himself speaks, or asks in his own person.

Lastly, on the quarter-noble, the one which would be frequent among the people in the proportion of four to one—he neither puts himself, nor his ship, but the English shield; to show whom the coin belongs to, and —the Cross, to show whom the English shield and all it guards belongs to, and by whom *it* is therefore guarded.

And round the *Cross* on this coin—not round the shield—he writes, "It shall be exalted in glory."

IX

The Half-Noble of Henry VI.

A beautifully rich coin, having the designs of the noble concentrated in it. The ship's mast has, however, almost disappeared—the ropes are better than in the Noble. Otherwise, what I have said of the Noble applies to this also.

Legend (Front), H (ship's bow interrupts) ENRIC' DI' ·⁚· GRA' ∴ REX ∴ ANGL' FRANC' ∴

The varied positions of the ∴'s and the enriching of the ET are all characteristic of the decorated later Gothic.

Legend on Reverse, same as on Half-Noble of Edward.

Weight, 52·9 grains.

Price paid to Mr. Verity, £2, 5s.

X

The "Salute" of Henry VI. (Anglo-Gallic)

Front. The Salute or Salutation of the Virgin by Gabriel—what we call the Annunciation—more properly, keeping "Salutation" for that of Mary to Elizabeth.

The AVE is written on the scroll held by the angel—the top of whose right wing is seen above his head.

The rays of the descending Spirit occupy top of coin.

The hem of Virgin's dress fills gap below.

The whole extremely barbarous, and indicative of generally declining art and morals.

Done evidently by an English moneyer in France, with a very courteous compliment to the French—that the Virgin holds the French, and the Angel only the English shield.

Legend, beginning with a leopard instead of the cross—a fatal sign.

HENRICUS : DEI : GRA : FRACORU : : AGLIE : REX.

The want of signs of contraction curious, especially in the important elision of M in FRANCORUM.

(Note the form always insisted on—King of the Franks, a much grander title than King of France.)

Reverse. The Cross, meagre, with H at the bottom, fleur-de-lys and leopard at sides.

Legend (beginning with leopard).

XRC VINCIT XRC REGNAT XRC IMPERAT

Christ conquers. Christ reigns Christ commands.

(Royalty and imperialism thus carefully distinguished.)

Weight, 52·8 grains.

Price paid to Mr. Verity, £1, 10s.

XI

The Crown of Henry VIII.

One of the most fatally significant in English history. The Crown above a Rose. Letters H. R., each crowned at the side. The lines all vulgar and common, just saved from being wholly so by the slight vestige of old ways of design in putting the rose and crown oblique so as to confuse the eye a little and prevent the two things looking like the well-known public-house sign.

Legend. "Henric VIII. Rutilans Rosa sina spina." "Henry VIII. A brightly ruddy rose without a thorn"—the impudentest, as far as I know, on any coin of any king, at any time, in any country.

Reverse. Crown above English shield. Crown a little better designed. The Cross, to which everything used to be subservient, is now merely the finish of the crown, and a rose begins the legend instead of the small cross of old times.

Legend, continuing that on the other side, DEI. GR. REX AGLIE Z FRANC.

DNS HIBERNIE. By the Grace of God King of England and France. *Lord* of Ireland.

Ireland being considered as a lord's property—he disdains to be *King* of that.

All future sorrows to Ireland, England, and their Princes, are virtually foretold in this ghastly coin.

Weight, 57·5.

Price paid to Mr. Verity, £1, 10s.

XII–XIV

SOVEREIGN, HALF-SOVEREIGN, AND CROWN OF ELIZABETH

Double Sovereign of Elizabeth—a noble coin, in noble preservation.

Front. Elizabeth seated on throne supported by triple side pillars, and beautifully diapered behind.

The Queen—crowned, with flowing hair—in her right hand fleur-de-lys sceptre; in left ball and cross—meaning the Christian empire of the world. She had no business with this symbol, which belongs properly only to the Emperor of Germany, or of the Holy Roman Empire.

Legend (in bright vulgar letters). Elizabeth D.G. Ang.' Fra.' et Hib.' Regina.

Earlier monarchs contract their own name (Henric') rather than the Grace of God (Dei. Gra.; or it may be Di.' Gra.'[1])—and always write at least Angl. and Franc., if not Anglie and Francie—and always put a short sign for *et*. All these egotistic changes in the Elizabethan coin are significant in the extreme of the end approaching.

Reverse. The English Rose with the Royal shield for the heart of it (it had better have had its own stamens), conventional leaves badly designed between the petals.

Legend (a scallop), "A DNO FACTU' EST ISTUD ET EST MIRAB' IN OCULIS NOSTRIS." This is the Lord's doing, and it is marvellous in our eyes (*i.e.*, the stone which the builders refused, etc.). Mark xii. 11. Psalm cxviii. 23.

She means her own Protestant Queendom instead of her Catholic sister's, the minx that she is!

Of coin No. I. Ruskin made a water-colour drawing of the two sides (enlarged). This is in the Museum (173), and is here reproduced (Plate XXXVII.).

[1] [Compare "Candida Casa," § 7 (Vol. XXXIII.).]

NOTE ON SAXON MONEY

[The following notes, found among Ruskin's MSS., were printed by Mr. W. G. Collingwood as an Appendix to "Candida Casa" (in *Verona and Other Lectures*, 1894, pp. 109–111).]

All Saxon money was either of pure gold or silver, with the exception of one small coin, the "styca" (derivation, needed[1]), which corresponded nearly to the modern French decime, the tenth of a penny. But, as we now in England manage to do without decimes (not that we are therefore the wiser), so the Saxons seem to have made little use of their stycas, of which, as far as I can make out, those that have been found belong chiefly to the Northumbrian kingdom. Accepting them, however, as an essential part of the currency, we shall have to consider, altogether, twelve denominations of money in use among the Saxons; three names of gold, and nine of silver.

On Edward III.'s noble the motto bears witness to Christ's victory: "He, passing through the midst of them, went His way."

On the half noble: "O Lord, rebuke me not in Thine anger."

On the quarter noble: The Cross. "It shall be exalted in glory" ("Exaltabitur in gloria").

On Henry V.'s groat: "Deum adjutorem meum."

These denominations are then, as aforesaid, three of gold, nine of silver, namely:—

Of Gold

1. The Byzant.
2. The Ducat, or Mancus.
3. The Lesser Mancus.

Of Silver

1. The Pound.
2. The Mark.
3. The Ora.
4. The Shilling.
5. The Thrimta.
6. The Penny.
7. The Halfpenny.
8. The Farthing.
9. The Styca.

Now in order to understand the value of all these coins or standards clearly, our first business is to know what the "pound" and "ora" were. The pound, called by the Saxons Tower pound, being weighed and answered

[1] ["=German, *stück*; Danish, *stykke*; Icelandic, *stykki*; a bit, small piece." (W. G. C.).]

for at their Tower (central to the whole state) of London, weighed 5400 troy grains; and the ora, or Tower ounce, 450 troy grains. There were, therefore, twelve Tower ounces, or oras, in the Tower pound of pure silver.

This most notable of all European measures, the pound, was, without doubt, brought from Germany by the Saxons; but it is originally Roman, and the Roman word for it, libra, was accepted from them by the Greeks of Sicily in their λίτρα, litra, now the French "litre." But how the weight of the pound was first determined by the Romans, or out of what convenience of measure it developed itself, I can find, in my whole library, no book that tells me.[1]

The first positive determination of the legal pound for the Romans was by the Emperor Vespasian in the year of Christ 75, a measure called a congius being then placed in the Capitol, which held exactly ten Roman pounds' weight of water (Hussey, *Ancient Weights and Measures*, p. 126). This measure (now, where?) was taken to Dresden in 1721, and the quantity of water it held weighed by Dr. Hase, and thus the weight of the Roman pound determined by him, in the year 1824, as 5204 grains troy. Among the northern nations this weight was increased to 5400 grains, or in Germany a little more; but our Saxon Tower pound was 5400 troy grains exactly, dividing into twelve ounces, each weighing, therefore, 450 grains.

Which might, I think, be at once fixed in school memories by the rhyming couplets:—

"Ounce of comb in Saxon hive,
Count it ten times forty-five:
Pound of grain in Saxon store,
Count it hundreds fifty-four.
Count ye true in Saxon tower
Pound by ounce, and day by hour."

The Coin Department of the Museum also includes:—

34 Wax Models of Seals of British Sovereigns (Stephen to Victoria); and

30 Cathedral Medallions (Bronze) by Jacquès Wiener of Brussels (died 1899):—

Aix-la-Chapelle	Kaiser Dom, Speyer	Venice
Cordova	Milan	St. Front, Périgueux
Amsterdam	Cologne	St. Petersburg
St. Étienne	Synagogue, do.	St. Paul's, London
Trondhjem	Rheims	Panthéon, Paris
Tournai	Vienna	Pisa
Bonn	Lincoln	St. Paolo, Rome
Constantinople	Strasbourg	St. Peter's, Rome
Remagen	Convent, Batalha	Notre Dame, Paris
York	Winchester	Die Walhalla

[1] ["Mommsen (*History of Rome*, Book I. chap. 14) says that 'the weight' (*libra*) is the burden which a man is able to poise (librare) on his hand while he holds his arm stretched out." (W. G. C.).]

O.—MISCELLANEOUS

[Among the miscellaneous objects in the Museum, the following may be mentioned:—]

Japanese Cloisonné Work.

Several fine examples presented by Mr. H. Willett: see *Fors Clavigera*, Letter 64 (Vol. XXVIII. p. 576 and *n.*).

A Persian Cup, of green serpentine. From the collection of Johannes Paul, of Hamburg, sold at Cologne in 1882.

Busts of Ruskin:—

1. By Sir Edgar Boehm, R.A.

[This is the clay model from which the marble bust at Oxford was produced; see Vol. XXI. p. 308. It was purchased from the trustees of the sculptor, immediately after his death, by Mr. William White and was presented by him to the St. George's Guild.]

2. By Benjamin Creswick.

[See Plate III.; above, p. xlv.]

The Village Blacksmith.—*Terra-cotta by Benjamin Creswick.*

[Done in his Walkley days: see, again, the Introduction, p. xlv.]

NOTES ON BEWICK'S "BIRDS"[1]

[See above, p. 244]

VOL. I. (PUBLISHED 1797)

Vignette to Title-Page.—A tombstone, with a river covered with boats in the foreground, and a chimney in the distance. "And somewhat more. *e.g.* This prophecy—for one little thing." *To the left of the vignette is written,* "The Gravestone of Aristocracy." *To the right of the vignette is written,* "(Vita Nuova) The New Life of Commerce and Manufacture."[2]

End of Preface.—Two men with a dog, Background of river and mountains. "M. ?"[3]

Headpiece to Introduction.—A farm with ducks, hens, turkeys, and pigs. "The Farm Yard. Very comic that the ladder has a shadow—but the chickens none! Flight of—(what birds?) very notable in careful variety of touch."

End of Introduction.—A blind man with a pipe in his mouth, led by a boy. "Poverty and Misery, very grand, note engraving of the hand on boy's shoulder.—The Pipe—as cause of misery."

Headpiece to Contents.—A man on the high road carrying a box. "The loaded traveller. M. ?"

End of Contents.—A man reposing by a fountain, with inscription, "*Grata Sume.*" "Thirsty, on the rock Grata? sum? Repeated[4] page 177."

(Page 4.) *An Eagle attacking a sheep, with the inscription,* "*Aquila non capit muscas.*" "The two heads—very terrible."

(Page 5.) *The Golden Eagle.* "Note in general the conscientious infinity of labour in feather-cutting. Becomes servile—for want of proper teaching of chiaroscuro."

(Page 8.) *An Eagle attacking a snake.* "Bad, the snake too long, but finely made complex by the shadow. Note expression in eagle's eye—and cutting of head, wonderful!—note artificial relief against white behind."

(Page 11.) *The Sea Eagle.* "Feather-cutting stupendous.[5] Note the whiskers over mouth—and goring down of back feathers to tail."

[1] [The Notes here given are printed from Ruskin's annotations in the copy of Bewick's *Birds* in the Museum. The Notes were printed (not very accurately) by Mr. A. Gordon Crawford (pseudonym for A. G. Wise) in the *Art Journal*, October and December 1886, pp. 294–299, 370–372.]

[2] [For another reference by Ruskin in the same sense to this vignette, see Vol. XII. p. 435.]

[3] ["M ?" in these annotations stands for "query meaning ?": see p. 285.]

[4] [That is, the inscription "Grata sume" is repeated by the artist on p. 177.]

[5] [The *Art Journal* adds: "Remark this especially intellectual manner of work as opposed to modern scribbling and hatching." These words do not appear in Ruskin's annotation, but may have been added by him to Mr. Crawford.]

(Page 15.) *The Common Buzzard.* "Eyes magnificent. Light itself!"

(Page 26.) *An old man breaking stones.* "The old Stonebreaker! Note his comfort—his dog and his bottle. The signpost, for the use of his work to all mankind."

(Page 32.) *Two men endeavouring to lift a stone.* "(Obscure.) Well-applied and misapplied force."

(Page 38.) *A gravestone aslant.* "Wasted time—Alas, how much of this—even in the best men! But compare 59 and 87, for these oblique stones; for uselessness, 113."

(Page 39.) *The Hobby.* "Fine head for local colour."

(Page 40.) *Two Stilts lying on the ground by the side of a stream.* "The stilts. Fine."

(Page 51.) *The White Owl.* "The owls throughout are stupendous in feather-cutting. This and the next are the two finest."

(Page 55.) *An Owl perched on a bough.* "The Classic Athena. Splendid. The dark oak foliage one of his finest bits."

(Page 57.) *A traveller seeing ghosts by the roadside.* "Moonlight, very marvellous, as light. Institutes of Modern Philosophy also. There is no devil![1] yet compare 110. For studies of effect, compare 97."

(Page 59.) *A man looking at a gravestone.* "Compare 38. He has something in his head that I don't understand."

(Page 62.) *A peasant lying down under a hedge.* "Laziness? (or drunkenness—but I think not). The head one of the finest pieces of woodcutting he ever did, and all magnificent. Richness of landscape got out of horizontal line."

(Page 65.) *A raven drinking from a pitcher.* "Examine the bird's eye and beak!—on the other hand—his total want of education shown by the quite barbarous errors in perspective of vase."

(Page 66.) *The Raven.* "Head, eye, and claws superb, and general colour."

(Page 68.) *Two carrion crows and a skull.* "Poor, and with his disagreeablest temper—see skull in corner. The next still more dreadful (70)."

(Page 70.) *A dead dog lying on a river bank; two hooded crows about to feast on its carcase.* "The drowned dog! Surely a libel on the hooded crow? and I don't understand the footsteps on mud; and compare libel on Magpie dead horse[2] in 75."

(Page 71.) *The Rook.* "Intensely laboured and thought out—but too elaborate for the material."

(Page 74.) *Two cows in a brook, several jackdaws flying down to a copse hard by.* "Superb. But one wants this piece of jackdaw business explained! The distance one of his finest pieces of tree-work."

(Page 75.) *The Magpie.* "Distance wonderfully fine. The ugly sticks in foreground are cut out in later editions."

(Page 78.) *A horse looking over palings at some lads who are putting the*

[1] [Mr. Crawford adds here (*Art Journal*, p. 295): "Mr. Ruskin has recently further explained this note to me as follows: 'That is to say, Bewick is of the same opinion as modern philosophers, who, in their pride, say, There is no devil!'"]

[2] [In the woodcut of the Magpie on p. 75 there is a dead horse in the background.]

finishing touches to a snow-man. "Esto perpetua.[1] The astonished horse in distance nice."

(Page 80.) *The Jay.* "Curiously poor, in showing that he did not care for colour but only for chiaroscuro."

(Page 82.) *A horse in a cart running away with some boys who had mischievously got inside whilst the owner was in the public-house.*[2] "Stopping at the Alehouse! Very fine,—note his try to give swiftness to the wheel by many cuts for spokes."

(Page 87.) *A donkey rubbing itself against a memorial pillar.* "Military glory, see 'Ariadne Florentina.'[3] Inconceivably bad chiaroscuro, but compare 91."

(Page 91.) *A wooden cross and hillock.* "Here the sense of chiaroscuro very perfect."

(Page 93.) *An old man with his dog; he is perched on a stool playing his fiddle.* "The blind fiddler. One of his carefullest bits."

(Page 97.) *Two horses standing in a field in a downpour of rain.* "Highest possible quality—an amazing achievement in engraving, and for feeling of melancholy in rain!—Compare French, 'Vous êtes amusant comme la pluie.'"

(Page 110.) *A man being driven by the devil to the gallows.* "The distant alehouse intelligible, but what has the windmill to do with it? Compare 129."

(Page 111.) *The Wryneck.* "This one of the simplest and best for studying his plume-treatment."

(Page 113.) *A man with a gun sitting on a boulder of rock.* "Useless; so 115, 120, 122. Observe how the idea of a stick or gun seems almost insanely necessary to him."

(Page 126.) *Two blocks on a broken bridge, connected by a ladder.* Dog trying to cross the ladder to join his master, who is on the central block. "The dog and ladder poor—and light and shade execrable."

(Page 129.) *A devil with a pipe in his mouth flying through the air. An execution going on in the distance.* "The Devil's Pipe! Compare 110. Here the distance, crowd, and gibbeted figure wonderful. The little puff from the pipe—as execution, and its outlines with knob below bowl—quite marvellous. Compare 140."[4]

(Page 137.) *A black cat crossing over a plank.* "Very poor—cat's face quite failed."

(Page 147.) *A man trudging through the snow with his gun and his dog.* "Quite glorious, in all intellectual and executive qualities—seen—thought, and done—to the uttermost—so far as the subject had anything in it to see, think of, or do, and as his means went."

(Page 157.) *The runaway match! A large black leaf right across the woodcut.* "Bad taste. Partly feverish and diseased. Compare 175."[5]

[1] [The words are engraved in the left-hand corner.]

[2] [See *Art of England*, § 108: "It is one of the most terrific facts in all the history of British art that Bewick never draws children but in mischief."]

[3] [§ 201 (Vol. XXII. p. 437).]

[4] [That is, Ruskin notes the woodcut on p. 140 as another instance of wonderful execution.]

[5] [Where the woodcut again shows a large object in the foreground.]

(Page 162.) *Snow-clad fields, with a cottage in the foreground.* "Exquisite."

(Page 175.) *The thumb-mark tailpiece.* "Vilest taste and breeding—his thumb mark."

(Page 194.) *A burly British farmer contemplating a cat he has just hung.* "Useless bad taste—unless there is some under meaning I can't get at."

(Page 202.) *A ruined Abbey, with close at hand an old man reading and a boy trundling a hoop.* "Yorkshire Church and Religion. (Vanitas)[1] Noble; in Satire and in Prophecy."

(Page 226.) *Farmyard scene. A hen defending her chicks' meal from a big dog.* "Maternity, conf. 328. Study—for woodcutting—the hen's head, confer cock's in glass 228.[2] Glorious, confer 245" (*a hen trying to prevent some ducklings from going into the water*).

(Page 228.) *A cock looking at itself in a glass.* "Confer 226, 245, 281."

(Page 281.) *Two cocks fighting.* "Splendid—confer 228."

(Page 288.) *A stone wall and some trees.* "Frightful waste of time."

(Page 289.) *The Peacock.* "The complexity of the distant raised plumage and leaves a most notable instance of a great man's mistake, in showing his skill in a wrong place, and losing intelligibility for display."[3]

(Page 293.) *The Pintado, or Guinea hen.* "Glorious, in plumage cutting."

(Page 295.) *The Wood Grouse.* "Plumage fine—but he has lost the rounding kept so wonderfully in 293."

(Page 301.) *Red Grouse.* "Legs and feet glorious, but see next page!"

(Page 303.) *White Grouse.* "Bewick's uttermost. ! ! ! ! ! ! ! !" (*Notes of admiration right side up.*)

(Page 305.) *The Partridge.* "Most curiously mistaken—losing the whole breast. ¡ ¡ ¡ ¡ ¡ ¡" (*Notes of admiration upside down.*)

(Page 308.) *The Quail.* "Magnificent again."

(Page 311.) *The Corn-Crake.* "Very fine—especially the action (characteristic)."

(Page 328.) *A mower disturbing a bird's nest.* "Maternity—conf. 226."

(Page 330.) *A fountain, representing nymph pouring water from two jugs.* "Classic Sentiment ¡ ¡ ¡."

(Page 335.) *A feather.* "Good, but I can do better myself. J. R."

VOL. II. (PUBLISHED 1804)

Vignette to title-page.—Children sailing boats, a church steeple and a factory chimney in the distance. "Amiable type of juvenile simplicity.—Compare pages 9 and 304.[4] I am not sure of the meaning of this vignette, but I *think* it means—waste of time—the work of earth and heaven calling us, in the distance. Or, perhaps the results of Church and Factory on British Youth! Compare page 56."

To Advertisement.—Peasant saying grace, and a cat stealing his food.

[1] ["Vanitas vanitatum, omnia vanitas" is inscribed on the tombstone.]
[2] [Where the cock's head is shown in a mirror.]
[3] [Compare *Ariadne Florentina*, § 259 (Vol. XXII. p. 488).]
[4] [The woodcut at p. 304 shows children amusing themselves on gravestones.]

Above head-piece: "Modern Binding—the fine plate spoiled and opposite page too." Below head-piece: "Grace before meat? Q. as superstitious?!!![1] Meaning of boy on goat in picture?"

End of Advertisement.—A baker's oven, a dog watching at the side. "The dog at the Oven. M. ? M. ? old mark of mine for (meaning ?)."

To Introduction.—Masons pulling down a house. Two old soldiers in foreground. "The two old Soldiers. British War. (Profit and Glory.) Superb —in fine impressions. This a very bad one. Note the *Dovecote* in distance, ironical."[2]

End of Introduction.—A blind man being carried across a stream by a lame beggar. "The Blind and lame. Compare Turner." "Crossing the Brook!"[3]

To Contents.—A man on horseback, in heavy rain. "Wet weather in the North country."

End of Contents.—Several men on rocks getting sea-birds' eggs. "Poor—especially the odd cutting of the distant mountain."

(Page 3.) *A man on tree, his dog wishes to follow but does not dare.* "The dog puzzled. Compare 85."

(Page 5.) *Two sportsmen on stilts; one resting in a tree, the other crossing a brook.* "Over elaborate in vain. (See resting figure in distance.) He never seems to have seen reflections in water! but confer 23 exceptional."

(Page 6.) *Two fisherwomen on the sea-shore.* "Singularly bad and poor."

(Page 9.) *A man riding, his hat is entangled in the string of a kite which some boys are flying.* "Pony's head and mane fine. Bewick has no respect for the sports of youth! Compare title-page and pages 304, 31."

(Page 10.) *The Water Crake.* "When he feels he has done his feathers well, he almost always goes in hard for the background too. This begins a series of cuts very fine in their plumage work. See 19, 33, 35, 47!!! 60!!!!"

(Page 12.) *A Feather.* "Fine."

(Page 13.) *Water Rail.* "Not much good in this one, however."

(Page 15.) *A Savage-looking old woman on the point of hitting with a gridiron a mastiff which is stealing some meat from a dish.* "English vulgarism; bad enough. Compare page 313."

(Page 18.) *A rocky stream with a bird in the right-hand corner.* "All done for the little bird on the right! Water ouzel?"

(Page 19.) *The Kingfisher.* "Nice spotting, but not up to bird."

[1] [Mr. Crawford adds (*Art Journal*, p. 370 *n.*): "Mr. Ruskin has further explained this note:—

> "'Bewick, I think, seeks to throw ridicule on the custom of saying grace. This he indicates by making the cat eat up the old man's food whilst he is occupied with his prayers.'"]

[2] [See *Ariadne Florentina*, § 201 (Vol. XXII. p. 437).]

[3] [Mr. Crawford adds (*Art Journal*, p. 370 *n.*): "The point to which Mr. Ruskin wishes to draw attention is thus further explained by him:—

> "'I have often remarked Bewick's absolute want of pleasure in water, as water. Here one can barely see the stream at all; while in Turner's splendid picture there is betokened the highest appreciation of the beauties of the water and the loveliness of Nature. Bewick's lack of admiration for water is all the more remarkable as his own Northumberland streams are quite exceptionally beautiful, and one would have expected that he would have received the most vivid and lasting impressions from them.'"]

(Page 27.) *A beggar with a wooden leg sitting at a park entrance.* "At the Rich Man's gate. See the dog's ribs. The Peacock is finer than in the professed cut of it."

(Page 31.) *A boy tumbling from a tree; a bird's nest on the top bough.* "Bird-nesting."

(Page 32.) *Stork.* "A noble cut; but bad impression. The young quite delicious."

(Page 35.) *A winged man drawn by thirteen storks flying to the moon.* "The Modern Icarus! Compare Dædalus on Giotto's Tower." [1]

(Page 36.) *A dog barking at a heron which it has just raised.* "Dog splendid."

(Page 41.) *A man fishing. He is crouching against a tree.* "Fishing in the rain and *wind*. Very fine."

(Page 42.) *A stile with two indistinct figures on the top.* "Can't make this out."

(Page 43.) *The Night Heron.* "Look with lens at cutting of the *white crest* feathers and the *claws*."

(Page 45.) *Egret.* "First-rate cut. But nobody could do the bird—the tail here is the best that can be done."

(Page 46.) *A man fishing; a bridge in the distance.* "Compare 50–52. This perpetual fishing, with no joy in the beauty of the stream or shore—a most woeful and wonderful condition of degradation in Bewick's mind."

(Page 47.) *The Bittern.* "Typical of his highest style!!!"

(Page 56.) *Dog with tin kettle tied to his tail. Boys throwing stones at it. Their father looking on, and Cathedral towers in background.* "The use of Cathedrals and Bishops. Look at the dog's eyes with a powerful lens, and the man's face!!!"

(Page 60.) *Woodcock.* "Superb!!!!"

(Page 68.) *The Common Snipe.* "The wing one of his finest bits."

(Page 75.) *The Knot.* "Horrible all!! (*this refers to the background of badly cut rocks as indicated by position of note*). "Tail curiously spoiled by background."

(Page 80.) *The Red Godwit.* "Very fine. See outlines of back feathers; and point of bill."

(Page 83.) *A man on a rock watching the sun rise.* "Q. Sunrise? Mining?"

(Page 84.) *A dog attacking a man carrying a stick.* "Compare 160."

(Page 85.) *A peasant dragging a dead bough across the snow. A dog by the side of the stream in the distance.* "Superb. See Dog trying to get across stream! Conf. 3."

(Page 87.) *A man blowing a log-fire.* "Look at face with lens."

(Page 91.) *The Red Shank.* "Wofully conventional water! but the bird and its shank's fine."

(Page 94.) *A dog crossing a plank; its master has fallen into the river.* "Both dog and man uneasy in their minds. Bewick has a curious love of drawing creatures uncomfortable."

(Page 106.) *A girl hanging up clothes. The pigs and fowls have come through the open gate while her back is turned.* "Highly comic. The old sow beautiful."

[1] [No. 14 of the bas-reliefs; see *Mornings in Florence*, § 126 (Vol. XXIII. p. 419 and Plate XLVI.).]

(Page 107.) *A factory by the side of a stream, the chimney sending forth volumes of smoke.* "Smoke. The Lord of All. Conf. 220, 225."[1]

(Page 109.) *A man climbing a ruined tower.* "Curiously bad, no action of climbing."

(Page 113.) *Red-Legged Sandpiper.* "One of the choicest pieces of work in the book."

(Page 115.) *Four Feathers.* "Fine."

(Page 117.) *The Dunlin.* "Very fine."

(Page 122.) *Little Stint.* "Exquisite."

(Page 123.) *Sandpipers on the shore. Rocks to the left.* "Very fine. See small birds."

(Page 126.) *The Turnstone.*[2] "Superb."

(Page 131.) *Two men sawing. Alehouse in the distance.* "The Sawpit. Fine."

(Page 138.) *A rocky coast in a violent storm. Part of a wreck in the foreground.* "The rudder. Very fine, but tiller wrong way on! or a loose spar?"

(Page 144.) *Two men on a high rock looking out to sea.* "Miserably bad. Conf. 156."

(Page 156.) *A boy climbing a rock. Ships at sea.* "Very poor. Conf. 161."

(Page 157.) *A man ploughing.* "Justissima Tellus!!![3] Exquisite."

(Page 158.) *The Avoset.* "Exquisite in lines of body and wings."

(Page 160.) *A tramp defending himself with a stick from a snarling mastiff.* "The Dog and Tramp!!! No Greek work is grander than this angry dog. Compare 84."

(Page 161.) *Coast scene. Two large rocks with several birds flying out to sea.* "Poor. He had never seen fine cliffs, I suppose. Conf. 156."

(Page 164.) *The Razor Bill.* "Great pains taken with the bill."

(Page 166.) *The Churchyard. A tombstone aslant with the inscription, "Good times & Bad times and all Times get over."* "Inside the Gate!"

(Page 173.) *A man holding on to a cow's tail, and fording a river. A cart is crossing a bridge, and hills are behind.* "Landscape superb."

(Page 176.) *Two figures, and a dog walking in the rain.* "Northumberland rain! Entirely magnificent."

(Page 180.) *Seven skaters.* "Very fine."

(Page 182.) *A shipwrecked mariner on a lonely rock.* "Shipwrecked! (See masthead above water.)"

(Page 188.) *An icebound ship.* "The Arctic Sea! Glorious—like a piece of Turner."

(Page 191.) *Second Speckled Diver.* "Plumage fine, but the next better."

(Page 193.) *Red-Throated Diver.* "Spotty plumage, exquisite."

(Page 194.) *Small vignette, representing four ships sailing by moonlight.* "Rippled sea under moonlight. More (light) in it than in many an Academy picture."

(Page 196.) *A demon lifting a heavy sack on to a thief's shoulder.* "The Devil and the Burglar?"

(Page 198.) *A snow-clad cottage in a field. Three men leaning against one of the windows.* "Landscape perfect. Q. meaning of the three figures."

[1] [On p. 225 is another representation of a smoking chimney in the background of a landscape.]

[2] [See Vol. XXV. p. 181, where the woodcut on p. 124 is reproduced.]

[3] [This is an inscription in the foreground (Virgil, *Georgics* ii. 460).]

(Page 202.) *A sportsman reposing under a hedge.* "Rest. Very marvellous. See brace of birds and dog's head."

(Page 206.) *A rock with waves breaking against it. A ship to the right, and left of the rocks.* "Wonderfully fine in unaffected, unexaggerated wildness and sadness of the sea."

(Page 208.) *A man carrying a sack, talking to another who is riding a donkey.* "It is curious how little he enjoys a donkey."

(Page 220.) *An old man explaining to a boy the meaning of a Runic pillar. A man ploughing, and a factory-chimney in the distance.* "The Antiquary. Conf. 107."

(Page 221.) *A woman smoking a pipe; a little dog at her side.* "Tobacco!"

(Page 227.) *Winter. A boy leaning against a stack of hay.* "Thoroughly fine—see little dog."

(Page 230.) *Two figures to the left of the cut. An Exquimaux's to the right, and tall icebergs behind.* "Fine. How strange the deep tone given to ice!"

(Page 238.) *Two men in the stern of a boat. A larger vessel farther off.* "Thoroughly good fast sailing—only wanting in foam and wake."

(Page 286.) *A man driving a horse. Six small ducks looking out of the panniers on the horse's back.* "Look at Ducks' heads in panniers and the old horse's eye and nostril."

(Page 291.) *An angry old woman driving geese away from a fountain.* "The Nymph at the Fountain! Compare Rogers' *Italy*—'Then hadst thou seen them, as they stood, Canova,' etc.,[1] and below, page 313."

(Page 313.) *A goose hanging on to the skirt of an old farm-wife, who is raising a stick to beat it off.* "Bewick's idea of refined female character and features, in advanced life. Compare Wordsworth's sonnet, 'Such age how beautiful,' etc., etc.[2] Also compare above, page 291—mild indignation! If any modern woodcutter can do more with ⌒[3] that much of his block, I should like to see it."

(Page 385.) *At the bottom of this page there is the following note:* "Dr. Heysham relates that about the year 1759 one of these birds (cormorants) 'perched upon the castle at Carlisle, and soon afterwards removed to the cathedral, where it was shot at upwards *of twenty times without effect;* at length a person got upon the cathedral, fired at, and killed it.' 'In another instance, a flock of fifteen or twenty perched, at the dusk of evening, in the trees on the banks of the river Esk, near Netherby, the seat of Sir James Graham. A person who saw them settle, fired at random at them in the dark six or seven times, without either killing any or frightening them away; surprised at this, he came again, at daylight, and killed one, whereupon the rest took flight.'" Ruskin thus criticises the above note: "British Sport—Religion—Wisdom and Valour!"

[1] [The lines (from "The Fountain," with vignette by Stothard) continue:—

"Thou hadst endowed them with immortal youth;
And they had evermore lived undivided,
Winning all hearts—of all thy works the fairest!"

[2] [The sonnet "To—— (Lady Fitzgerald) in her Seventieth Year." The last lines of it, in which the poet compares her to the moon "conquering earth's misty air, And filling more and more with crystal light As pensive evening deepens into night," are quoted in Vol. IV. p. 175.]

[3] [This mark indicates the size of the face.]

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APPENDIX

I. LETTERS RELATING TO THE AFFAIRS OF THE ST. GEORGE'S GUILD (1875–1884)

II. LETTERS AND REPORTS RELATING TO THE ST. GEORGE'S MUSEUM (1875–1890):—

1. THE SCHEME OF ST. GEORGE'S MUSEUM: LETTER FROM RUSKIN (1875)
2. COMMUNISM AND ART: A TALK AT THE WALKLEY MUSEUM (1876)
3. AN EVENING WITH RUSKIN AT WALKLEY: BY THE REV. T. W. HOLMES
4. VISIT OF PRINCE LEOPOLD TO THE WALKLEY MUSEUM (1879)
5. DISCUSSION AND LETTERS UPON THE PROPOSAL TO BUILD A NEW MUSEUM (1882, 1883)
6. OPENING OF THE RUSKIN MUSEUM AT MEERSBROOK PARK, SHEFFIELD (1890)

III. INDUSTRIAL EXPERIMENTS IN CONNEXION WITH ST. GEORGE'S GUILD:—

1. THE LANGDALE LINEN INDUSTRY: BY MR. ALBERT FLEMING
2. "ST. GEORGE'S CLOTH:" A HOME-SPUN INDUSTRY AT LAXEY, ISLE OF MAN
3. "RUSKIN AND MODERN BUSINESS:" WITH A LETTER FROM RUSKIN TO MR. GEORGE THOMSON (1886)

IV. RUSKIN'S MAY QUEENS:—

1. The May-Day Festival at Whitelands College

2. Letters to the First May Queen

3. Letters to the Rose Queens at Cork

V. THE RUSKIN CABINET AT WHITELANDS COLLEGE

VI. RUSKIN AND THE BOOKSELLERS

[*Bibliographical Note.*—Particulars with regard to the previous publication of various letters, etc., contained in this Appendix, are given in successive footnotes (*e.g.*, pp. 299, 301, etc.).

The following is an additional list of various pamphlets, magazine articles, etc., in which the several enterprises noticed in the Appendix have been dealt with. Articles on the St. George's Museum have already been enumerated (above, p. 169).

ST. GEORGE'S COTTAGES AT BARMOUTH

The title-page of a booklet devoted to this subject is as follows:—

> Ruskin's | Social Experiment | at Barmouth. | By | Blanche Atkinson. | (*Reprinted from "The Leisure Hour"*). | With Six New Illustrations by | A. J. Hewins. | Also an article written for Ruskin's Last Birthday by | Blanche Atkinson. | (*Reprinted from "The Liverpool Daily Post"*) | London: | James Clarke & Co., 13 & 14 Fleet Street. | *Price Sixpence.*

Crown 8vo, pp. 54. Issued in grey-green paper wrappers, with ornamental lettering in red and black, "Ruskin's Social Experiment at Barmouth," the initial R being copied from *Fors*, Letter 16 (Vol. XXVII. p. 284). Quotations from this work are made in the Introduction (see above, pp. xxviii.–xxx.), and others are given below, p. 300.

The paper had originally appeared in the *Leisure Hour* for March 1897, pp. 289–296.

See also "Old Barmouth and the St. George's Guild," by Edith M. Andrews, in *St. George*, vol. iv. pp. 285–289.

THE LINEN INDUSTRY

The various enterprises under this head have been the subjects of numerous articles and pamphlets, among which may be mentioned:—

"Langdale Linen," by M. H., in the *Spectator*, September 20, 1884.

"Revival of Hand Spinning and Weaving in Westmoreland," by Albert Fleming, in the *Century Magazine*, February 1889, pp. 521–527.

"The Langdale Linen Industry," by Albert Fleming, in the *Ruskin Reading Guild Journal*, February 1889, vol. i. pp. 37, 38.

Songs of the Spindle and Legends of the Loom, selected and arranged by H. H. Warner, with illustrations, 1889. In the "Forewords," by Albert Fleming, account is given of the Langdale industry, and the book is bound in Langdale linen.

The Ruskin Linen Industry, Keswick. A Lecture delivered to the Liverpool Ruskin Society, February 20, 1905, by Mr. W. T. Haydon.—A pamphlet of 16 pages.

THE MAY-DAY FESTIVAL

"A Teacher among Teachers" (an account of the May-Day Festival at Whitelands), by M. C. Bishop, in *Merry England*, June 1885, vol. v. pp. 71–78.

"Professor Ruskin's May-Day Festival," by the same, in the *Girls' Own Paper*, April 20, 1889, vol. x. pp. 449, 450.

"A May Queen Festival, with Letters from Mr. Ruskin," by the Rev. J. P. Faunthorpe, in the *Nineteenth Century*, May 1895, vol. 37, pp. 734–747 (Ruskin's letters include two to the May Queen, given below, pp. 340–341; the others, to Mr. Faunthorpe, are given in a later volume of this edition).

"The May Queen Festival at Whitelands College," by the Rev. J. P. Faunthorpe, in *St. George*, vol. i. pp. 147–151.]

I

LETTERS RELATING TO THE AFFAIRS OF THE ST. GEORGE'S GUILD

(1875-1884)

To Mr. John Morgan (1875)[1]

CORPUS CHRISTI COLLEGE, OXFORD,
September 4th, 1875.

DEAR MR. MORGAN,—I cannot easily tell you how much your letter pleases me, or how glad I shall be to have you for a Companion. I have not, among the number yet accepted (about fifteen), found one yet so able to feel and act with me in all essential points. I trust also that among the Scotsmen whom you know, or may easily find access to, among your older farm and shepherd population, there may be several who will be glad to join us.

The chief duty of the Companions, for some time to come, will be making the fact of our organization known, and explaining its patient purpose. I will send you some little things out of my library or engraving drawer, which may be pleasant additions to your library as a collector.

I cannot write much to-day, being tired—but do not doubt being often now in communication with you. And with my respects to your wife, and love to your little girl,

Remain, ever faithfully yours,
JOHN RUSKIN.

To Mr. John Morgan (1877)

VENICE, *March 29th*, 1877.

MY DEAR MR. MORGAN,—I to-day received your most interesting letter, and must at once reply to beg you, on the one side, to take up at once a firm ground for your conduct in future as a Scottish tradesman; but on

[1] [Mr. John Morgan, of Aberdeen; compiler of the *Index to "Notes on the Royal Academy"* (see Vol. XIV. p. 312). This and the following letter are reprinted from *Letters from John Ruskin to Frederick J. Furnivall and other Correspondents*, edited by T. J. Wise, privately printed 1897, pp. 88–91.]

the other, not to torment yourself by continued deliberations of the degree in which concessions must be made to external force.

As the manager of business in the interests of others, you are in a peculiarly difficult position; and your only safety will be in a printed declaration of the mode in which your business is to be carried on. On this I will consult with you. To-day I only acknowledge your letter, and assure you of my interest in it.

Most truly yours,
J. RUSKIN.

Letters with regard to the Gift of Land at Barmouth[1]

10th December, 1874.

MY DEAR MADAM,—I meant to send the enclosed to Mr. M——, but for fear of his not being at home in time I ventured to address it at once to you, with most true thanks for the kind expressions and intentions of your letter—on which I only fear to presume too far. J. RUSKIN.

MY DEAR M——, I have been able now to read Mrs. Talbot's letter —it seems the kindest, and most wonderful, and most pretty beginning for us that could be—and there's not the slightest fear of the St. George's Company ever parting with an inch of anything they get hold of!—if that is indeed the only fear in the question—but do I rightly understand this letter as an offer to us of a piece of freehold land, with cottages on it—as a gift! Don't send this note if I misunderstand—but if I am right, please enclose it to Mrs. Talbot with yours—for there is no spot in England or Wales I should like better to begin upon in *any case*.

January 25, 1875.

If, indeed, any doubt could exist respecting the usefulness to us of your gift, I would myself at once follow your kind suggestion and come down to Barmouth. But there is no question at all. *Any* land, *any* building, offered me I would take, but these are just the kind, and in the kind of place I should like best. But I am strangely out of sorts and unable for my work this Christmas, and have been more like taking to my bed, like Canon Kingsley,[2] than coming to begin the St. George's work. And I am resolved on one thing now in my advanced time of life—never to overstrain when I'm tired.

February 3, 1875.

I am especially grateful for the kind feelings expressed in your letter just now; for, of course, my present work makes many old friends shy of me; and many faithful ones are mostly gone—where faith will be rewarded, I hope.

The feeling of exhaustion is thus so complicated with quite inevitable

[1] [These are reprinted from pp. 17–20 of *Ruskin's Social Experiment at Barmouth*, by Blanche Atkinson. See the Introduction; above, p. xxviii.]

[2] [He had died, after a short illness, on January 23.]

form of sorrow or disappointment that I scarcely know how far to receive it as definite warning—but I will assuredly rest all I can—without proclaiming myself invalid. Your solicitor will, I doubt not, require explanation of the nature of St. George's Company, such as can be put in legal documents. If no simple form—such as "The St. George's Company, formed under the direction or directorship of J. R., of Corpus Christi College, Oxford, for the education of English Peasantry"—will stand in law, you must just transfer the land straight to *me*, without verbal restraint, and trust me to do right with it.

July 18, 1875.

I am profoundly grateful for your kind letter, and have great pleasure in receiving—signed with your name—the first monies paid as rental to the St. George's Company.

To Mr. George Baker[1]

BRANTWOOD, CONISTON, LANCASHIRE.
[Undated, probably 1877.]

DEAR MR. BAKER,—I am deeply grateful for all you have done, because I am sure it is, in great part, of kindness to me personally—but I trust also that you and my other friends feel that it is not for *me* that you are really working—nor have I the least satisfaction in anything that depends on *me*. I want people to see that two and two make four—whether *I* advise them of that fact or not.

As for lawyers' "advice" *I* have done with it. The Guild must now stand on its own feet. *I* cannot—and would not if I could—have anything more to do with lawyers. Whatever comes of it, I will be plagued with them no more. I should be dead in six months of mere passion.

Ever affectionately yours,
J. RUSKIN.

VENICE, 12*th May*, 1877.[2]

DEAR MR. BAKER,—I am very deeply grateful to you for your kindness, the more, and doubly more, that it is also kindness to my most worthy and benevolent friend, Mr. Willett,[3] who will rejoice in your permitting his suggestions to be carried out, and it is a great piece of soothing and helpful news to me that at last your good purpose has been fulfilled in terms of law.[4] I return to England (*D.V.*) in the middle of June; and shall assuredly wait on you at Birmingham towards the end of the month, and trust to find some comfort in your sympathy; for indeed my horror at the condition of things in England (as shown by the resolute lying of both

[1] [Trustee, and afterwards Master, of the St. George's Guild. This letter is reprinted from *St. George*, July 1900, vol. iii. p. 152 (where it was also reproduced in facsimile, pp. 150–151).]

[2] [This and the following letter are reprinted from *St. George*, October 1900, vol. iii. pp. 213–214.]

[3] [For whom, see above, p. 280.]

[4] [The gift of land at Bewdley: see above, p. xxvi.]

political parties, and indeed of every public man in Europe, on this Eastern question[1]) is so great that though I pursue my work, from which I am simply determined that nothing but death shall stop me, I do it now in mere decision of purpose, and without the slightest hope of doing any present good to the country. Ever gratefully yours,

J. Ruskin.

Simplon Village, *7th June*, 1877.

Dear Mr. Baker,—I am entirely grateful to you for accepting this trusteeship.[2] It is, as you supposed, most carefully guarded from carrying with it any implication of the person accepting the office, in the responsibilities of the Society's action; or any implication of concurrence in all its principles. That they should be men of recognised position and probity, and answer to the Society for the security of its property, in correspondence to the master's statements, is all that is at present required. I think you will have pleasure in acting with Mr. Talbot, who, though yet, I am glad to say, a young man, is a person of extreme modesty and sense. I have just seen him at Venice, and obtained there his consent to act, and I hope as soon as I reach England to put the entire works of the Society into a clear form. I should have done so before now, had I been at all aware of the difficulties of the matter and the necessity of setting myself at it with a will.

It is very curious you should mention the Saturday market at Domo d'Ossola, for, as it chanced, this last Saturday, I saw the most beautiful pastoral picture there I ever yet saw in reality—a peasant girl of nice healthy and simple grace, leading a beautiful goat, not by a cord, but by a leafy sapling twined round its neck. And all the market was (as you doubtless remember it) cheerful, busy, and rational. But the population of the Val d'Ossola are far superior to most of the Italians. Here on the Simplon they are as good and dear as can be, but so oppressed by hardship and total want of any means of expansion of mind.

I began this letter three days ago. I have kept it that I may tell you I am really on my way home and am very eager to see your bees.

Ever respectfully and gratefully yours,

J. Ruskin.

Brantwood, Coniston, Lancashire,
29th August, 1878.[3]

Dear Mr. Baker,—I am most grateful to you for all things; most chiefly of late for employing Creswick,[4] who has the truest genius, though it will take time to develop in the direction of beauty. But St. George and you could not do greater kindness than in fostering it.

[1] [For Ruskin's interest in the Eastern question at this time, see Vol. XXIX. p. 45.]

[2] [See *Fors Clavigera*, Letter 79 (Vol. XXIX. p. 164).]

[3] [This letter is printed, somewhat inaccurately, in *St. George*, July 1900, vol. iii. p. 149 (where, however, it is also reproduced in facsimile, pp. 146–148).]

[4] [Mr. Benjamin Creswick, formerly a student at the Walkley Museum; afterwards director of the modelling department of the Birmingham School of Art: see the Introduction, p. xlv.]

Since my illness, I have given up all hope of instituting any modes of *habitation* on St. George's ground, and as long as the present Master lives, or is not deposed, or does not resign, the Company must be content with merely vegetarian successes, for all the land at my command I shall keep under leaves.

I have just given orders that Abbeydale shall be made a vegetable and Botanic garden, giving employment to any workmen or workmen's children who like to come so far—for an hour's exercise—and furnishing model types of vegetable produce to the Sheffield markets; while I am going to build good greenhouses for keeping out frost, but not unhealthy hot-houses, needing watching all night.[1]

Whatever you have done, or propose doing, in this kind, at Bewdley, will be wholly delightful to me, and you may relieve your neighbour's dread of the threatened *colonization*.

I am most thankful to hear of Graham's[2] prosperity and good conduct, and am ever gratefully and affectionately yours,

J. R.

BRANTWOOD, CONISTON, LANCASHIRE,
March 17th, 1879.[3]

DEAR MR. BAKER,—What a lovely hand you write. My scrawl gets viler every day, but the always having fifty things more to do than I can, spoils it. I'm at work on the new edition of the *Stones of Venice*,[4] and one's thirty years of added knowledge—a mere cumbrous inexpressible heap—hanging over one's head like a pile of useless bricks, make it weary work, but some good's coming of it. Meantime all you have to say to the Guild people is that it's not me that's bothering them, but English law and lawyers, and whatever we do of real work will not depend on anything that these can hinder, but on our severally understanding, each in his own place, what he can best labour at under his own hand and for his own neighbour. And that they need no more look to the mortal master for help, than the leaves of a great tree look to the first pith of it (though I dare say the old pith is good for more than I am).

Ever gratefully yours,

J. R.

BRANTWOOD, CONISTON, LANCASHIRE,
November, 1879.

DEAR MR. BAKER,—I am very heartily glad of your kind letter and the news that things are progressing. I could not answer instantly, being at this moment more overworked than I have ventured to permit myself to be since my illness;[5] but I find myself gradually getting stronger and

[1] [See above, p. xxvii.]
[2] [A tenant of the Guild.]
[3] [This and the following letter are reprinted from *St. George*, October 1900, vol. iii. pp. 214, 215.]
[4] [The "Travellers' Edition": see Vol. IX. p. lvi.]
[5] [Of 1878.]

hope not to fail to St. George or you. You must not call me "Master"; it is a formal and official term only. I might as well write to you, "my dear Trustee."

Poor Mr. ——'s letter makes me sad. We have too many of our people of this sort, who only want to talk and be talked to. The *Fors* correspondence was far the most laborious part of the number, and not of the slightest use really. Nor is there the least need for more than I've said—when once the British public begin to see that it is true. What we want now is the help of men of common sense, standing, and perseverance, who will think of what is to be done, not said.

Ever affectionately yours,

J. RUSKIN.

To Mr. George Thomson[1]

BRANTWOOD, CONISTON, LANCASHIRE,
22nd January, 1884.

DEAR MR. THOMSON,—I've been dreadfully overworked this Christmas and New Year, and have put off day to day answering your kind letter, and yet more, the writing a begging one myself, to the effect that you would act as Trustee for the Guild with Mr. Baker, in lieu of our lost Mr. Chamberlain.[2] I can assure you it won't be a laborious or a dangerous position. I trust it will be thought, in future—a very honourable one: in the meantime it will be to the Guild and to me an extremely kind and helpful one.

Ever believe me—though thus trespassing on your kindness, yet already, very heartily—your grateful and obliged

J. RUSKIN.

[1] [Of Woodhouse Mill, Huddersfield: see below, p. 333. This letter is reprinted from *St. George*, April 1900, vol. iii. p. 96.]

[2] [See above, p. 85.]

II

LETTERS AND REPORTS RELATING TO THE RUSKIN MUSEUM

[It will be remembered that Ruskin's scheme of a St. George's Museum passed through three phases. First, it was established in a small cottage at Walkley, near Sheffield. Next, it outgrew the accommodation, and the question arose, what to do with the additional objects. Ruskin declined to have them merged in any general museum at Sheffield. He proposed to build a museum of his own, either at Sheffield or elsewhere, and he had plans drawn for the building (see above, p. xlvii.). Sheffield desired not to have the museum removed, and various sites and arrangements were discussed. A solution was ultimately found when the town of Sheffield acquired the Meersbrook Park, and offered to devote the house to the purposes of a Ruskin Museum.

In this Appendix various letters and reports referring to these matters are collected.]

1. THE SCHEME OF ST. GEORGE'S MUSEUM: LETTER FROM RUSKIN (1875)[1]

BRANTWOOD, CONISTON, LANCASHIRE.

MY DEAR SIR,—I am obliged by your note, but the work of the St. George's Company is necessarily distinct from all other. My "museum" may be perhaps nothing but a two-windowed garret. But it will have in it nothing but what deserves respect in art or admiration in nature. A great museum in the present state of the public mind is simply an exhibition of the possible modes of doing wrong in art, and an accumulation of uselessly multiplied ugliness in misunderstood nature. Our own museum at Oxford is full of distorted skulls, and your Sheffield ironwork department will necessarily contain the most barbarous abortions that human

[1] [This letter, addressed to Councillor Bragge of Sheffield, appeared in the *Sheffield Daily Telegraph*, September 7, 1875, and was reprinted in *Arrows of the Chace*, 1880, vol. ii. pp. 182–183. For the occasion of it, see the Introduction (above, p. xlii.), and Vol. XXVIII. p. 449 *n.*]

rudeness has ever produced with human fingers. The capitals of the iron shafts in any railway station, for instance, are things to make a man wish—for shame of his species—that he had been born a dog or a bee.

Ever faithfully yours,
J. RUSKIN.

P.S.—I have no doubt the geological department will be well done, and my poor little cabinets will enable your men to use it to better advantage, but would be entirely lost if united with it.

2. COMMUNISM AND ART: A TALK AT THE WALKLEY MUSEUM (1876)[1]

1. Mr. Ruskin, before replying to any remarks, stated that he had come by all the crooked roads he could find from Newark—and he had found some queer ones on the way—instead of coming by rail.[2] A gentleman then asked if the museum would be opened for the students to make copies from the engravings and other works of art. Mr. Ruskin replied in the affirmative. It would be when in a complete condition.

2. It was then asked whether he objected to the use of machinery entirely; and a lady supplemented that query by instancing the sewing-machine, to which she understood Mr. Ruskin had raised serious objections. Mr. Ruskin, in reply, intimated that he considered that the art of sewing had been lost by the coming into use of sewing-machines, and he questioned whether there was a woman in the whole country who could produce anything like Queen Elizabeth's bed, or the tapestry of William the Conqueror which bore his portrait. He admitted, in the first place, that in his writings he had not alluded to any machines except those actuated by heat, but recently in his *Fors Clavigera* he had forbidden the use of sewing-machines amongst the Companions of the Order of St. George.[3]

3. Several desultory questions followed. A gentleman said in his opinion he had as much right to have as much money as any other man: everybody ought to be on an equality; there ought to be no poor. The money spent in Sheffield in connection with the Prince of Wales' visit would have served to have placed in comfortable houses all the paupers in the town,

[1] [This report appeared in the *Sheffield Daily Telegraph*, April 28, 1876, with the following prefatory remarks: "Last evening about twenty persons assembled at the New Museum established by Mr. Ruskin, at Walkley, for the purpose of hearing Mr. Ruskin's opinions on various subjects, and of giving their own. Amongst those present were six ladies. The proceedings were chiefly of a conversational nature, and no set speech on any one of the several subjects dealt with was given. Primarily, the subject of Communism came up, and its most extreme principles were freely and enthusiastically advocated by one or two of those present." The report was reprinted in *Igdrasil*, March 1892, vol. iii. pp. 256–258, and thence in the privately-issued *Ruskiniana*, Part ii., 1892, pp. 227–229. The paragraphs are now numbered for convenience of reference.]

[2] [For mentions of this driving tour, see Vol. XXIV. pp. xxvii.–xxx., and Vol. XXVIII. p. 631.]

[3] [See Letter 59 (Vol. XXVIII. p. 453).]

and the money spent by the country on the Prince's visit to India would have done the same for the whole of England. The visit to India was a fool's errand altogether. Mr. Ruskin mildly objected to this latter expression, remarking that such was hardly the case, and added, as to "Communism," that he believed in it in its broad principles, and had so far advocated it. The word Communism was susceptible of many meanings.[1] The gentleman who had previously spoken proceeded to suppose one man riding on a horse and another man walking on foot,—might not the latter think he had as good a right to be on horseback as the former? Mr. Ruskin jocularly observed that there might not be horses enough for everybody to ride. He liked to see men fond of animals. He liked his dog and he liked everybody else to like him. He was equally fond of his horse. As to Communism in the sense spoken of by his friend, the first start they should make should be amongst themselves—to cultivate love between themselves, and afterwards to go further in the general principles of Communism.

4. In reply to another question as to machinery, he said there might yet be a grand use for machinery by utilising it for the purpose of extending the temperate zone by means of cutting away icebergs in the frigid zone and blasting rocks. It might also serve to turn Mount Vesuvius into some sort of a useful place, and make its lava grow grapes.

5. Communism then again cropped up, and a gentleman gave his idea of what a state a Communism ought to be. They should all live together in furnished apartments, and they should start at the outset by manufacturing boots. Mr. Ruskin asked—Why not hats? They must first get the funds before they thought of dividing them. The gentleman, pursuing his theory, said that what they wanted was to have a Government of their own, which would gradually grow up stronger and more powerful than the Government of the country itself. Mr. Ruskin observed that if they were to form a Government of which his friend had spoken, they would want a million of men with strong shoulders to make any change in the general government. Before they could hope to change the Government of the country, they must become stronger than the Government.

6. A member of the Society of Friends who was present said his friend Mr. Ruskin, in his opinion, did not make his works sufficiently well known in Sheffield. They ought to be more easy of access, so that they could get up an agency here for their sale, whereby the working men could easily obtain them. He thought that Mr. Ruskin was too modest. Mr. Ruskin thought he was not too modest; and a phrenologist who was present added that Mr. Ruskin's bump of self-appreciativeness was pretty well developed.[2] Mr. Ruskin, resuming, said that people who cared for *Fors* could get it for the price of a pot of beer. That publication was the result of twenty years' work and experience which he offered to them, but if they did not want it he would not throw it at their heads. If they would not buy it and his other works, and give a fair price for them, he should not be at any trouble to bring them before them.

7. By this time a majority of those present had evidently begun to tire of so much time being consumed by the subject of Communism; and

[1] [See "Communism" in the Index to *Fors Clavigera*, Vol. XXIX. p. 622.]
[2] [See the Introduction; above, p. xliv.]

art matters were introduced. In the course of the discussion, a gentleman asked Mr. Ruskin's opinion as to Holman Hunt's picture, "The Shadow of Death." In reply, Mr. Ruskin said the artist had made a great mistake in going away from England into Syria for five years.[1] By doing so his fine artistic perception became blunted, and he had no doubt that there was a disposition engendered to rest contented with one thing—a disposition which was very happy in a child only. On this point he could tell them an anecdote relating to a little girl in the neighbourhood of Coniston, where he had been staying. A child broke her doll, and was naturally grieved, the more especially as there was no toyshop in the neighbourhood. In this strait they went to the village carpenter, and got him to turn a doll out of a common piece of wood. This production, of course, had neither eyes nor ears, but the child was thoroughly delighted with it. Mr. Holman Hunt had gone away, without any examples of the old masters to guide him during his absence, and had looked at his own work, throwing a few shavings and other things about and contemplating them until he was charmed with the result. The picture was wrong in conception; there were many faults in it; and he could not help thinking it was a bad picture. If the work was done in a right spirit and in a true cause, it was a pity so much time had been wasted upon it. If the artist had begun the right way to forward the cause he seemed to have at heart, he would have made many sketches of Christ's life, and have had them in every shop window.

8. A gentleman rose and said there seemed to be two parties in the room, and he thought they should now talk about what they wanted to know as to the way in which they could help Mr. Ruskin in connection with the Walkley Museum. Mr. Ruskin said that whatever he brought he should have perfect of its kind without regard to cost, although the articles might not at first be numerous. If any of them in their leisure time would make him little things such as a frame or a box they would help him much and he would be thankful. When he wanted such articles he would ask for them. At present and for some time to come the collection would not be extensive, and it would only be increased in proportion to the appreciation shown by the students. The rose-garden idea, as propounded by Mr. Ruskin in his *Fors*,[2] was then alluded to, but he stated that it was only yet in its infancy—one of his dreams. He added that so far as the cost of this Museum was concerned, it was derived from the interest of the money in the hands of or belonging to the St. George's Society. Whilst on the subject of money, he might say that the St. George's Society intended to have a coinage of their own. They would have a currency peculiar to themselves, with the representation of St. George on the one side and of Michael the Archangel on the reverse.[3] They would carry those about in their pockets. A gentleman asked how they would distinguish the Brothers of St. George from other people. Mr. Ruskin said they would have their badges as well as the special coinage, which would be ample for the purpose.

[1] [1869–1874. See vol. ii. ch. xi. of Mr. Holman Hunt's *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*. The picture is in the Manchester Art Gallery.]

[2] [A mistake for *Time and Tide:* see Letter xx., "Rose-Gardens," Vol. XVII. pp. 311, 417.]

[3] [See *Fors Clavigera*, Letter 58 (Vol. XXVIII. pp. 430–431).]

9. A gentleman inquired of Mr. Ruskin what his opinions were on the subject of the repression of crime.[1] Mr. Ruskin answered that he thought so strongly upon the subject that he dare not give expression to his ideas for fear of being misunderstood, or that he should be charged with cruelty. The subject of the Museum was then discursively alluded to, Mr. Ruskin stating that it is at present merely the nucleus of what he will make it if he finds that it is properly appreciated. In that event he would have works of the very best class, whether engravings, metal works, or other art objects. The discussion then closed, having lasted about three hours.

8. AN EVENING WITH RUSKIN AT WALKLEY[2]

(By the Rev. T. W. Holmes)

"It was to Mr. Swan (says Mr. Holmes) that I owe one of the greatest privileges of my life—an evening with the master. One day he called upon me to say that Mr. Ruskin was driving across the country and would call on his way and spend a night at Sheffield. It was the master's wish to meet a few men who were in sympathy with his work and who cared to see him. Mr. Swan did me the honour to invite me to come up to the museum that evening. I see the room just now as I saw it then. No common carrier or big furniture van can move to Meersbrook or elsewhere the ideal museum that exists in the study of my imagination. There they hang—the picture of the 'Storm at Sea,'[3] over the fireplace; Mr. Ruskin's own drawing of the mountains, against the wall opposite the window; the delicately lovely water-colour of Coblentz, by the fireplace, the glorious opals, sapphires, emeralds, amethysts, and agates, in the glass cases; the boxes near the door holding etchings by Dürer and other great masters; the piles of books in the corner of splendid paintings of insects, shells, fishes and birds; the magnificently bound books; the rare specimens of cloisonné enamelled vases; and the window itself framing that summer night a bit of scenery that would have delighted Turner, and did delight his expositor. There were about a dozen of us waiting the arrival of a man whom the wisest hold in reverence, and of whom all Englishmen are proud. Presently Mr. Ruskin entered. He greeted us all with that exquisite courtesy which is characteristic of him. Mr. Swan's face beamed with rare delight. Among those who were introduced to Mr. Ruskin the majority were working men who had learnt to honour him from the words of his disciple, then at the summit of satisfaction.

"The master chose a seat by the window, and after a few questions in regard to the subject on which we wished to have his counsel, began at once one of those monologues to which his hearers listened with breathless attention. There was no shorthand-writer present, at least none who

[1] [For his opinions on this subject, see Vol. XX. p. 89, and the other passages there noted.]

[2] [This account is reprinted from *The Lamp: a Magazine for Christian Workers and Thinkers*, No. 1, January 1892, pp. 13–17. The article was reprinted in the *Sheffield Independent*, January 6, 1892.]

[3] [By Mr. W. Small; see above, p. 249.]

dared to produce his book and pencil. The master's speech flowed on like a mountain stream, broken as it runs into falls that hold each its own shattered rainbow, that lingers here and there in deeper pools, in which the silver birches that grow beside it can see their own perfect image. It was a study in expression to watch the master as the soft evening lights fell upon his face. The voice we heard was a perfect medium for every vagrant fancy that struck across the current of his thought, and for the deeper speech in which the heart and not the fancy spoke.

"The subject of Mr. Ruskin's talk was largely that of that noblest treatise on the ethics of business in the English tongue, *Unto this Last*. It was full of prophetic intimations of what the world will be when the toil of men is not for hurtful things, when the beauty of the earth and sky is no longer defiled with the smoke of men tormented with an inappeasable desire to make money without any conception of its worthy use, when the eyes of men shall be open to the loveliness that lies around and bends above them, when the life he has painted in such inimitable colours becomes the only life regarded as worth any strife at all. When he ceased it was like the sudden failing of a strain of music just at its sweetest and deepest note—but that would have been the case anyhow, at whatever point he had paused. With a long-drawn breath of infinite satisfaction, as of men who had heard one who spake with authority, a true master-thinker, we pulled ourselves together and the conversation consisted, for the remainder of the time he stayed with us, of a number of questions to which, with the greatest courtesy, he gave replies. He displayed no irritation at our ignorance of things his hearers ought to have known, seeing that they have been stated with such fulness of illustration and clearness of exposition in his published works.

"Before we left, the master let fall a remark which revealed the disappointment and sadness that have never been absent from the hearts of men who are in advance of their age. He spoke of the slow progress of ideas, the long delay of any noble reforms, the sore trial that comes as life goes on and little is done. My own part in the conversation was principally that of a silent and fascinated listener. But on this point I was able to contribute a little story that brought the light of pleasure and surprise into the eyes that, strangely beautiful as they were, seemed dim as if with a mist of tears. It was this. A few weeks before, I had been spending a day or two in Derbyshire. As I came home I sat by the side of the driver of the coach that goes lumbering up and down the hills of a land that, in summer time, holds its own against the most famous. Bravely the horses breasted the hills and merrily they descended the steep roads. The driver was full of quips and cranks, of wise saws and modern instances. His laughter was good to hear. It was as musical as the bells the Norman horses carry on their harness. Proud was he of the loveliness of the country through which he was driving us. He had a budget of stories about the inhabitants of many a 'gray old grange' and antique village as we passed. But on coming to the top of one of the Derbyshire hills and casting his eye down the steep slope we had to descend, and the hill facing us up which we had to climb, he lifted his whip, and drew his hand across his face, and in the richest Derbyshire dialect observed with a gravity worthy of Professor Jowett, 'I wish Mr. Ruskin would bring his young men from

Oxford[1] and fill up that hollow; they'd be doing a kindness to these horses.' When I told Mr. Ruskin that he and his work were known to the driver of a coach running among the green solitudes of the Derbyshire hills he seemed almost disposed to unsay what he had said about the slowness with which ideas make their way. Presently the master rose and left us. Then we, too, came away, the perfect music of his voice yet lingering in our ears."

4. VISIT OF PRINCE LEOPOLD TO THE WALKLEY MUSEUM (1879)[2]

On leaving Mr. Mappin's, Prince Leopold proceeded on his promised visit to Mr. Ruskin's Museum at Walkley. Mr. Ruskin received the Prince, who, with his suite, passed into the grounds, and the gates were closed upon them.

At the garden gate Mr. Ruskin greeted his Royal visitor respectfully, but in silence, reserving his more formal welcome until, having conducted the Prince down the garden, he ushered his Royal Highness into the house with a few appropriate words. He shook hands with each member of the party, and expressed his sorrow that Professor Stuart was not of the number. Assembled in the small apartment containing his treasures of art and nature, Mr. Ruskin presented to the Prince Mr. Swan, his valued curator, and then expressed his sense of the honour conferred upon him by this visit of Prince Leopold's. He referred in terms of warm eulogy to the address delivered by his Royal Highness on Monday. On one sentence in that speech Mr. Ruskin dwelt with especial pleasure—that in which reference was made to the lessons which are the rightful inheritance of children.[3]

Proceeding, then, to show to Prince Leopold the contents of the Museum, Mr. Ruskin first drew attention to the large picture of "The Madonna and Child," painted by Verrocchio,[4] the master of Leonardo da Vinci, "given to me in Venice by a gracious fortune, to show to the people of Sheffield"—to whom, he explained, it was especially appropriate, since, besides being an unrivalled painter, Verrocchio was also a great worker in iron. Mr. Ruskin dwelt with enthusiasm on the teachings and technical merits of this picture—on its lessons of the reverence that is due to woman, and the reverence that all Christianity, through that, its purest element, shows (in the kneeling Virgin) to Christ. That picture, he said, was an answer to the inquiry often addressed to him, "What do you want to teach

[1] [That is, the Hincksey diggers; for whom, see Vol. XX. pp. xli. *seq.*]

[2] [This report appeared in the *Sheffield and Rotherham Independent*, October 23, 1879. It was reprinted in *Igdrasil*, March 1892, vol. iii. pp. 259–262, and thence in the privately-issued *Ruskiniana*, part ii., 1892, pp. 230–233.]

[3] [The Prince's speech was made on the occasion of opening the Firth College. Mr. Firth, he said, "must have desired, above all things, to give the children who are compelled in this busy city to pass many hours and days amid dark and gloomy surroundings an opportunity of learning from nature those lessons which are the rightful inheritance of childhood" (*Times*, October 21, 1879).]

[4] [See above, p. 193.]

us about art?" It was perfect in all ways—in drawing, in colouring; on every part the artist had worked with the utmost toil man could give. He drew especial attention to the beauty and detail of the Virgin's girdle of embossed gold. A copy, by Mr. Ruskin, of Carpaccio's "St. Ursula"[1] next attracted attention. The power of that Museum would, Mr. Ruskin went on to say, depend upon its giving pleasure, and by the attractions of beauty; but as the foundation from which all teaching must start they had there the most perfect specimens of the Bible—the Baskerville, the German Zurich Bible,[2] with plates mostly by Holbein and Dürer—which are unequalled for perfect illustration of the meaning of the Scriptures. Then there were elaborate specimens of English illuminated MSS. of the Vulgate, and following these the first perfect copy of Holbein's "Dance of Death." After that again came Carpaccio's "Death of St. Jerome," the translator of the Bible into Latin; and then "St. George."

Turning from these illustrative keys to the teachings of his Museum, Mr. Ruskin drew Prince Leopold's attention to his unique collection of minerals and precious stones—to the specimens of gold and virgin silver, amethyst, onyx stone, and many other unrivalled examples of the wonders of mineralogy. "I want," said he, "to get everything beautiful"; and, in answer to a question, he added, "I am proud to say that, unlike other collectors, I never spare cutting my specimens, always looking to that which will best show texture. My main aim is to get things to show their beauty." Then, passing from the upper case of precious stones and minerals, Mr. Ruskin showed many of the treasures in the drawers, beginning with the simple flint pebble, and passing on in natural succession to jasper and agates, to specimens of which, showing all the wondrous laws of their structure, he called attention. Then on to quartz and felspar; "and so we get," said he, "the constituents of granite, and, getting that, you go on to the constituents of everything else." Then there were amethysts, cut so as to show their stellar form, and opals and crystals, with their perfectly natural facets—types of a beauty with which it is Mr. Ruskin's hope to attract working men to an interest in the structure of such things.

Turning next to the cabinets, in which are stored his etchings and photographs, Mr. Ruskin pointed to them as illustrating the way in which he proposed to get his Museum ordered—a work in which he had been engaged for a week past. He showed a photograph from that earliest church in Venice, on which is inscribed his favourite legend, enjoining on the merchants to be just, and to have their weights true.[3] That, said Mr. Ruskin, was the beginning of the whole commercial prosperity of Venice; from that came the pure gold of the Venetian zecchini (ducats). Mr. Firth[4] would, he thought, be interested to know that when he was daguerreotyping in Venice, and wanted absolutely pure gold for his plates, he could get nothing so pure as those old Venetian coins; and all the city's prosperity was the outcome of that honest thoroughness.

A series of photographs from Venice, showing the various forms of the

[1] [Afterwards removed to Oxford: see above, p. 195.]
[2] [See above, p. 259; and for the objects next mentioned, pp. 255, 251, 198, 197.]
[3] [See above, p. 173.]
[4] [Mark Firth (1819–1880), founder of the Firth College; steel-manufacturer.]

Greek acanthus, was exhibited, Mr. Ruskin drawing especial attention to the variety introduced by the play of the workman's hand, no one leaf being like another. In drawings of his own which he produced, Mr. Ruskin said his object had been to show how our English leaves were adapted to the same treatment—the oak leaf, for instance.[1] He hoped to show a series of rude carvings by Sheffield boys and girls from natural leaves. He was going to have a series carved in wood, and the cabbage or kale would be the first—for that was the vegetable which in the north was the origin of our most beautiful sculptures. Mr. Ruskin showed with pride a cast of one of the vine leaves from the Ducal Palace,[2] displaying admirably, with a fidelity that nothing could rival, the patient skill of the workman of the fourteenth century, and an edge than which nothing could be finer or clearer. Then the learned Professor drew attention to a rough block of sandstone—a specimen showing the pure cleavage of the sands of England, "which, thanks again to *Fors*, I was able to take from Brantwood." The lesson herein was characteristic of the whole teaching of the Museum—a leading up from the simplest thing to those greater things on which he had been discoursing; and, turning to the Prince, Mr. Ruskin observed, "You, sir, said in your most excellent address that England is the mother of great nations. May we not teach her to remember also that she has great ancestors?"

With reference to his projects in regard to the Museum, Mr. Ruskin said he did not want to build another room until he got that one room into perfect condition. Then, when that room was made the vestibule, and in this way showing the source of all beauty, as he got power—having been quietly acquiring the necessary land—he hoped to make reading-rooms for the workmen, which they could use in connection with this room. Drawing his Royal Highness's attention to the beautiful view from the windows, now lighted up by gleams of sunlight, Mr. Ruskin continued: "I hope always to have pretty things for them to see, and light to read by, and fitting everything close as I do so. And I hope it may be filled by workmen who will join to scientific teaching this study of art and nature, and that it will be felt by the town worth making an effort to fill the rooms with books. If anything now fails," added Mr. Ruskin modestly, "it will be my fault"; but he was understood to say that the town authorities would find him in every way obedient to their desires, as his Royal Highness would do him the justice of admitting that he was ever submissive to the powers of the land, as represented by her most gracious Majesty and her royal children.

Prince Leopold mentioned that he had yesterday received from Coniston a most charming present. This referred to a request that he would accept a bust of Mr. Ruskin, by Creswick, a young Sheffield artisan of much promise, who has the advantage of Professor Ruskin's teaching and help.[3] While Mr. Ruskin was modestly disclaiming any connection with the present, Mr. Swan explained that it had been made without Mr. Ruskin's knowledge.

[1] [See the "Third Compartment" in *Contents of Large Sliding Frames*; above, p. 175.]

[2] [See above, p. 188.]

[3] [See the Introduction; above, p. xlv.]

Time now pressing, the Prince was compelled to bring this interesting interview to a close. It had lasted thirty-five minutes. Mr. Ruskin, expressing the hope that he had not detained his Royal Highness too long, accompanied him and his suite to the carriages; and they drove away back to Oakbrook to luncheon, amid the cheers of the crowd which had been waiting outside.

5. DISCUSSION AND LETTERS UPON THE PROPOSAL TO BUILD A NEW MUSEUM (1882, 1883, 1885)

Letters to Mr. Moss[1]

HERNE HILL, *14th June*, 1882.

MY DEAR SIR,—I am altogether grateful for your kind letter, and will be at home on Monday, or Tuesday, at any hour you may appoint; and after talking over the business with you, I shall put myself at the command of the Committee, if they would wish to see me at Sheffield; it is not the state of my health which would hinder me from doing so, or which has prevented me, long before now, from waiting upon them at former meetings: but my own indecision and procrastination as to the Museum design. I feel that it is no one's fault but my own that the Museum is not by this time built, for I was always sure that I should be supplied with all needful funds, the moment the design was clearly drawn out and its limits of cost ascertained. My first ideas were too extensive, and since I reduced them to prudent terms, repeated attacks of illness have indeed prevented the accurate application of thought necessary for the convenient arrangement of the building, and for the modification of ordinary architectural conditions required in the exterior decoration.

With the encouragement your letter has given me, I hope to have some distinct progress made before your visit, and in the meantime beg you to believe me your grateful and faithful servant,

J. RUSKIN.

I should leave the question of site, now, very completely in the hands of the gentlemen of Sheffield, and try only to make the institution one deserving of their future protection from any interference with the conditions of its environment necessary to its usefulness.

5th July, 1882.

DEAR MR. MOSS,—I am only too happy to answer any and every question relating to the Museum which may occur to the Committee, or to any of its members, as needing definite elucidation.

There is, I believe, no legal security at present against the removal of the Museum or its properties to any other site—which of course *might*

[1] [Mr. Moss, clerk to the Sheffield School Board (see above, p. xlvii.), had, as will be seen, specially interested himself in Ruskin's designs for a new museum at Sheffield.]

mean their being removed to Manchester! or Australia! and very certainly this loose state of things must be put an end to. But I do not think the deed ought to be so framed as to prevent the loan from the Museum of some of its properties, on good occasion.

The ground, the building, and all that it contains are assuredly now the legal property of the St. George's Guild; the Master has no power whatever to resume his own gifts, nor other donors to resume theirs; but hitherto I have considered the Museum as a centre of education, and until they are finally placed, many of the pieces of art belonging to it as lendable. Some very valuable drawings belonging to it are now—though partly for want of room—lent to Whitelands Training College, but they are so useful there that I don't care to remove them.

Accordingly, I think a deed should be drawn up securing the present ground, building, and all future erections on that ground, to be permanent, in the sense of not being sold or applied to other purposes, but they cannot be made the *property* of the town of Sheffield. They must remain the Guild's.

I don't know any law terms and cannot, on the push of the moment, put it in clear English; but the meaning's clear enough. *All that is once catalogued as belonging to the St. George's Museum at Sheffield* shall remain at Sheffield for the use of Sheffield evermore—subject to certain permitted exceptions of articles which may be lent on occasions.

Ever gratefully and faithfully yours,

JOHN RUSKIN.

Report of a Meeting at Sheffield, July 19, 1882[1]

Mr. Ruskin entered the room, and being invited to a chair on the Mayor's right hand, explained that as to the legal ownership of the Museum he was prepared to place himself entirely in the hands of Mr. Bagshawe and the legal gentlemen. As to management, he wished to keep that in his own hands; and by management he meant, first, the arrangement of the objects; and, secondly, the method of making the Museum useful to students. His first idea had been simply to enlarge the little house at Walkley in the plainest manner; but kind friends had talked of other sites, and had put more ambitious schemes into his head. He had talked the matter over with Mr. Robson, the architect, who had prepared some plans, which he (Mr. Ruskin) laid on the table. His idea had been to follow the style of architecture so long used in Florence, and to secure ornament by inlaid work, which was easily kept clean. He proposed that the building should be of red brick, faced with the marbles of Derbyshire; but Mr. Robson pointed out that neither Derbyshire nor any other marbles would stand in our climate, and suggested instead granite. That would, no doubt, somewhat increase the cost. Mr. Robson suggested that one

[1] [This report appeared in the *Sheffield and Rotherham Independent*, July 20, 1882. It was reprinted in *Igdrasil*, March 1892, vol. iii. p. 259, and thence in the privately-issued *Ruskiniana*, Part ii., 1892, p. 230. Ruskin's remarks were made at "a preliminary meeting of gentlemen interested in Mr. Ruskin's proposals for the extension of the St. George's Museum," the Mayor in the chair.]

section only of the building should be first erected, and he estimated the cost at about £5000.

An interesting conversation with Mr. Ruskin ensued, and it was the unanimous feeling of the meeting that such an opportunity ought not to be lost to the town. Several sites were spoken of, but the suggestion of a site on the Endcliffe Hall estate met with very general approbation. A committee was appointed to confer with Mr. Ruskin, and draw up a definite proposal to submit to the public. Mr. Ruskin was good enough to say that he placed his services entirely at the disposal of the gentlemen present; and it is hoped that a public meeting may be arranged, which Mr. Ruskin will attend, as soon as preliminaries are settled.

AVALLON, *27th August*, 1882.

DEAR MR. MOSS,—I don't wonder you begin to think I want looking after! Mr. Robson's letter on the conclusion of the Sheffield visit was somewhat despondent; and besides, introduced the suggestion of a new and entirely absurd condition, that I should give an inventory of what I meant to put in the Museum. I have not the smallest mind—even if I *could* do so—to take the trouble; the affair is taking a great deal too much the aspect of being done to oblige me! and, on thinking it more quietly over, I am not at all sure that I shall allow the smallest trouble to be given the Lord Chancellor about the property! I believe it will be much best to go quietly on as I was, and let the rights of the Guild be entire. And therefore I do not mean to attend any more meetings in Sheffield just now. I meet Mr. Robson at Lucca in September, and we will consult together and write to you what we can do.

Ever yours affectionately,
J. RUSKIN.

Letter in the "Times," March 6, 1883[1]

BRANTWOOD, CONISTON, LANCASHIRE,
March 3rd [1883].

SIR,—Will you kindly allow me space for a word of explanation to calm the anxieties spoken of in the *Times*[2] of the 1st inst. as caused at Sheffield by my irregular conduct with respect to the Walkley Museum? The resumption of former duties at Oxford does not in the least mean my abandonment of any plans relating to Sheffield; and the placing of objects recently bought for the Walkley Museum, or of gifts made to it (as the beautiful collection of shells especially referred to by the Misses Brereton), temporarily at Nottingham, or at Whitelands College, is only to make these possessions in the meantime as useful as they can be, while

[1] [This letter was reprinted in *Igdrasil*, June 1890, vol. i. p. 217, and thence in the privately-issued *Ruskiniana*, Part i., 1890, p. 35.]

[2] [A paragraph in the *Times* of March 1, 1883 (p. 4), had stated, with regard to "Mr. Ruskin's offer to establish a museum on a large scale at Sheffield," that "it was feared that the delay which has already taken place was one reason why Mr. Ruskin had contemplated the abandonment of the Sheffield project, and re-accepted the professorship at Oxford."]

they also remain under the charge of the members of the St. George's Guild, to which body the Walkley Museum and its contents belong; but also I have always stated that the use of the Museum at Sheffield may be permanently increased by the consistent distribution of its duplicate and redundant treasures to other centres of education.

The mountain home of the Museum at Walkley was originally chosen, not to keep the collection out of smoke, but expressly to beguile the artisan out of it. Pictures and books may be guarded in Sheffield as in London; but I wished that the sight of them might be a temptation to a country walk. When I was last at Sheffield, however, I expressed my entire willingness to comply with the wishes and defer to the judgment of the masters, whose regard for the instruction and advancement of the operative is now entirely kind and eager.

The legal difficulty in the matter is ultimately reducible to that of retaining in the hands of the St. George's Guild and its master the arrangement and, in subsequent purchase, selection of objects which nevertheless are secured as the permanent property of the town. This right of arrangement and selection is essential; but we are ready to guarantee the quite inviolable possession by Sheffield of every object once placed in the Museum.

For the rest, all delays and dubitations in the business have been chiefly the results of my own illnesses or ignorances; and I hope that with my now clearer knowledge of what is required, and health, to appearance, re-established, and the help of many kind and prudent friends, whatever was right in the design may be soon accomplished.

I am, Sir, your faithful servant,

J. RUSKIN.

Letters to Mr. Moss

BRANTWOOD, *27th March*, '83.

DEAR MR. MOSS,—I am always glad to see your pretty Cliffe End notepaper, and only did not answer your last letter because it seemed to me that the business did at that time rest wholly with Sheffield, not me. Your present one has been up and down the country in search of me, or it should have had quicker reply.

I should of course be delighted to see the Mayor, and you, and any friends interested in the matter, any day you found it convenient to come—but the house is under repair, and I am living in a corner of it and cannot offer you hospitality as I fain would; and it seems to me there is really no need of the trouble on your part, for I can answer every one of the points in debate in three lines:—

1. I could not allow the St. G. Museum to be put near any other, so as to get associated (at least ideally) with institutions perhaps essentially different with it in aim and principle.

2. It seems to me the site kindly offered would be all that could be wished, and the bit of enclosed wood, all that would be necessary to make it permanently so.

3. I never seriously apprehended any trouble from the Court of Chancery; what I'm afraid of is my own death, and resulting mess and bother.

But if Sheffield ever sets itself to build the Museum, I will undertake to set its mind at ease about the future of it.

4. Mr. Robson's plan was drawn to scale when he made his estimate, nor have I thought of altering its dimensions for the new site. It being Easter Tuesday, an auspicious day for beginnings, suppose I say—we accept the offered site at Endcliffe, and then if you will tell me the acreage of it, I will write to Robson instantly; perhaps substituting a lateral extension for the upper storey, but certainly not increasing the general dimensions or cost.

Ever affectionately yours,
J. RUSKIN.

BRANTWOOD, CONISTON, LANCASHIRE,
14th July, 1883.[1]

MY DEAR MOSS,—You ought not to have been frightened by my lawyer's letter. On the other hand—it was, as far as the terms of it went, final. If you will consider the last offer of your Sheffield friends to build a Museum for me with five thousand pounds on condition that I fill it with valuables gratis and take the management of it—I and my successors without salary—you will see that it does not what the French call—"smile" to me.

Ever yours affectionately,
J. R.

30th October, 1883.[2]

DEAR MR. MOSS,—There is nobody to blame, nor am I in the least—Heaven forbid—doing, or not doing, anything to tease people; but I am at my work in Oxford, and am not *enough* for that. I simply could not *read* the report of the meeting, much less answer it or come to Sheffield. I am painting the branch of an apple tree—I must finish it—and I'm writing *Fors* and lectures; and have correspondence in mere *heaps* on my table, with "Important," "Immediate," "Private," "On Her Majesty's Service," "To be forwarded," "The favour of an answer is requested"—etc., etc., etc., etc.—and all unanswered! And my brains always on the overboil if I don't mind.

My one answer is—You may have my guarantee, in my own writing, that the things I give shall stay in Sheffield; but I'll have nothing to do with lawyers. And you may subscribe, or not, as you please, and keep the money in your own banks till it's time to see what's to be done.

Ever affectionately yours,
J. RUSKIN.

[1] [An extract from this letter appeared in the *Times*, October 25, 1883; and was reprinted in *Igdrasil*, June 1890, vol. i. p. 218, and thence in *Ruskiniana*, Part i., 1890, p. 36.]

[2] [This and the following letter were printed in the *Sheffield and Rotherham Independent*, November 9, 1883; and reprinted in *Igdrasil*, June 1890, vol. i. pp. 217-218, and thence in *Ruskiniana*, Part i., 1890, pp. 35–36.]

OXFORD, *4th November*, 1883.

DEAR MR. MOSS,—I am exceedingly glad my poor little note was any satisfaction to the Mayor, and indeed there is not the slightest fear of anything once placed at Sheffield being removed—it is contrary to all my principles from the earliest times; but it will serve Sheffield ultimately far better that I do my duty rightly in Oxford, and get my catalogues and directions printed before I attempt that of Sheffield. I sent the Museum such a piece of topaz in the matrix as Europe may be challenged to match, from London last week. Gave £100 for it of the Guild's money.[1]

Ever affectionately yours,

J. RUSKIN.

Public Appeal for a Building Fund

[On the strength of the foregoing letters, a public meeting was held, and a fund started, the following circular being issued:—

"SHEFFIELD, *Nov.*, 1883.

"DEAR SIR,—At a public meeting, held in the Council Hall, Sheffield, on the 8th November, 1883, it was unanimously resolved:—

> "'(1) That this meeting desires to record its deep sense of indebtedness to Professor Ruskin for his generous designs in reference to the St. George's Museum, and pledges itself to use every effort to secure the early fulfilment of his munificent purposes; and, (2) That Mr. Hunter (then Mayor of Sheffield) be requested from this meeting to collect subscriptions, and to take the names of Guarantors to the fund for £5000.'

"The sum of £5000 is already guaranteed, and I now confidently appeal for subscriptions. I ask you to kindly give, liberally and promptly, having due regard to that generosity of spirit which so eminently characterises Professor Ruskin's actions.

"It is needless to enlarge upon the importance of the object which we are honoured by having the opportunity of assisting. The usefulness of the institution will not be confined either to Sheffield or to England, and will influence generations to come. Apart from the fact that, sufficient funds being forthcoming, Professor Ruskin will direct the production of an example of his high conceptions of art, architecturally applied, it is to be borne in mind that no adequate idea can as yet be given of the uniqueness and value of the treasures available for the Museum.

"Professor Ruskin himself says:—

> "'The duty of which I am best capable, and the consummation of all that hitherto has been endeavoured in my writings, must be found in the completion of the design for St. George's Museum at Sheffield.'

"Professor Ruskin has been no niggard in the sacrifices he has made, both in time and in money, for the good of others. It is to our own interest—but trust it will also be a pleasure and a pride—to cheerfully render all the help of which we are capable in furthering the completion of his beneficent designs.

"It is understood to be Professor Ruskin's intention to add to his already munificent liberality by undertaking to personally superintend the arrangement of objects in the Museum, and to become responsible for its management during his

[1] [See above, p. 78.]

lifetime—an advantage of inestimable value in view of the educational influence which it is intended to exert.

"With regard to the permanence of the Museum, Mr. Ruskin has written:—

> "'The legal difficulty in the matter is ultimately reducible to that of retaining in the hands of the St. George's Guild, and its master, the arrangement, and, in subsequent purchase, selection of objects, which, nevertheless, are secured as the permanent property of the town. This right of arrangement is essential, but we are ready to guarantee the quite inviolable possession by Sheffield of every object once placed in the Museum."[1]

"With regard to the building itself, it is proposed, as soon as the required amount is subscribed or promised, to call a meeting of the subscribers, who shall then decide as to its being vested in trustees, or otherwise, so that its use for the purposes of the Museum exclusively, and for ever, may be secured.

"In putting this proposal before the public, it is felt that while undoubtedly the institution may be considered national, or perhaps cosmopolitan, in its character, yet it is upon the citizens of Sheffield we must first and chiefly rely for promptly meeting, in an adequate manner, the requirements of the case, so that Professor Ruskin's generous offers may be embraced with as little as possible of further delay.

"Relying upon a hearty response to this appeal, and trusting to be favoured with a reply as early as possible, on the enclosed form,

"I beg to remain

"Yours truly,

"M. HUNTER, JUN."]

Letters to Mr. Moss

OXFORD, *15th Nov.* '83.

DEAR MR. MOSS,—These are indeed pleasant and kindly news you send me from your meeting, and I am indeed grateful to the Mayor and you and the other gentlemen who have now given foundation to the scheme.

I have been away in London, and left word for letters to wait me here lest they should be lost, and so could not answer till to-day; but any day after Sunday next I will give whatever time you wish to talk over the matter here or in London. I give my last lecture on Wednesday at half-past two, and go up to London on Thursday, but could be at Mr. Hunter's command and yours any morning of Monday or Thursday at Oxford, and afterwards in London.

Ever gratefully yours,
J. RUSKIN.

BRANTWOOD, CONISTON, LANCASHIRE,
2nd Dec. '83.

DEAR MR. HUNTER,—You will think ill of me for not sending the enclosed paper before now; but you will see by the change in one sentence that it gave me much to think of. I have no power whatever to *give away* the property of the Guild. My guarantee that as long as I am Master, such and such articles of that property shall remain at Sheffield, is valid; but neither my writing nor any legal document I could sign

[1] [See above, p. 317.]

would give me power so to alienate the property of the Guild as to enable the holders of it to prevent its seizure, if we became insolvent.

Your building will be yours. Its contents must be ours (unless you chose to buy them also).

The copy of the paper drawn up by Mr. Moss during our sitting, changed only in the sentence I have referred to, is enclosed, and will, I hope, be satisfactory enough to sit on; but if not, I think it likely that the notice of this subject I am about to take in my Christmas *Fors* will interest the public in this matter, so as to help us otherwise out of the difficulty.

I can only say that it is an extreme pleasure to me to act with you and Mr. Moss, and that you will find me entirely ready for my (possible) part, to forward all your wishes.

Believe me your grateful and faithful servant,

JOHN RUSKIN.

BRANTWOOD, CONISTON, LANCASHIRE,
3rd Dec. '83.

MY DEAR FRIEND,—Will you kindly read and forward the enclosed note to kind Mr. Hunter, who, I fear, on first reading my copy enclosed with it—I now find more quite needful changes than one—will think his and your journey to town quite useless. It has not been so, at least in adding as it did to the gratitude and respect which I before felt for you both, and enabling me to subscribe myself always

Your attached and grateful servant,

JOHN RUSKIN.

I return the original draft for comparison.

1. At least £5000 to be placed at the disposal of Professor Ruskin for the building.

2. The building to be vested in such trustees as may be agreed upon between Professor Ruskin and Mr. Hunter; and to be used exclusively for the purposes of the St. George's Museum.

3. The contents of the Museum (that is, all the objects for exhibition) to remain permanently in the building, and to be accessible at such hours and times of the year, and under such limitations, as may be hereafter agreed upon as convenient by all parties, and found practicable by the officers of the St. George's Guild, and with the exception of such articles in the collection as may be specified for occasional loan to other institutions.[1]

4. The management to be in the hands of Professor Ruskin during his life, and of St. George's Guild as long as it shall exist and continue to keep up the Museum in accordance with the express conditions laid down by Professor Ruskin.

5. In the event of the Guild's ceasing to exist or ceasing to manage the Museum under the conditions laid down, *Mr. Ruskin wishes*[2] the whole of the property to revert to the Town Council of Sheffield, and the trustees of the building, on condition of their carrying out the objects of the Museum as before.

JOHN RUSKIN.

[1] [It was in this clause that Ruskin had made a change. The draft, as agreed with Mr. Hunter, was: "The contents . . . to be quite inviolably the property of the town of Sheffield."]

[2] [These words were added by Ruskin on revision.]

CONISTON, LANCASHIRE, *7th Dec.* '83.

DEAR MR. MOSS,—I am so very glad that anything I said in the letter you refer to convinced you more of the regard and respect I have for you and of my gratitude for your help. But I must have expressed myself very ill in words, or you would have known long since, more than I wrote.

It is extremely comforting to me also to hear that Mr. Hunter thinks the basis of action now satisfactory, and I have nothing more to say to Messrs. Tarrant & Mackrell than that I have every confidence in their knowledge and good will for furthering your wishes at Sheffield, and defining the position of the Guild.

Ever affectionately yours,
J. RUSKIN.

About the resident keeper: Of course, the enlarged building with its complete collection must be under a scientific Curator.

Mr. Swan will remain at Walkley, as the head of a branch school and museum *store*, so that we shall let nothing into the Museum itself but what is to stay there.

It was my recognition of the need of this educated officer, and of his appointment, which made me say that if we gave collection and *Curator*, there ought to be little difficulty in getting the building.

For the general utility of the Curator, his residence is highly desirable, —for the protection of the building and its contents we must have stout shutters and a policeman.

I have given orders for the sending Mr. Robson's designs to him.

My true regards to Mrs. Moss and the boys.

Letters to the Mayor of Sheffield

[The arrangements for the transference of the Walkley Museum, discussed in the preceding letters, fell through. The following letters refer to a new Museum instituted by the Corporation, to which Ruskin (while meaning to keep his own Museum intact) promised to contribute various objects.]

BRANTWOOD, CONISTON, LANCASHIRE,
15th October, 1886.[1]

DEAR MR. MAYOR,—I am entirely happy in the frankness and fairness of your letter, to-day received, and do not need to see the plan of the Museum, but will at once begin the arrangement of a series of drawings, which may be placed anywhere so only that they have enough light well guarded; and a series of minerals which, if not equalling the Walkley ones, will be more generally useful. Nor shall they be taken away again unless the smoke, or any other influence, is visibly injuring them.

I will write more fully to-morrow.

Ever faithfully yours,
JOHN RUSKIN.

J. W. PYE-SMITH, ESQ., Mayor of Sheffield.

[1] [This letter appeared in the *Sheffield and Rotherham Independent*, October 19, 1886. It was reprinted in *Igdrasil*, June 1890, vol. i. p. 218, and thence in *Ruskiniana*, Part i., 1890, p. 36.]

A second letter is dated October 17. After giving the Mayor permission to make the contents public, it goes on to say: "To-morrow I will (*D.V.*) send to you the first instalment of minerals, and on Wednesday of drawings, to be kept in the Town Hall, or wherever else it may be thought desirable, until the Park Museum be ready for them. Every stone and every drawing will be catalogued when sent, with sufficient description forwarded later."[1]

"ST. GEORGE'S MUSEUM,
"*June 22nd*, 1885.

"TO THE EDITOR.—May I ask your insertion of the following portion of a letter received by me from Mr. Ruskin, in answer to an inquiry as to the ultimate destination of the large oil-painting of St. Mark's Cathedral, Venice (executed for the St. George's Guild by the late Mr. John Bunney, and recently exhibited in London for the benefit of his widow):—

"'I am extremely glad to hear of your good progress in arrangement and of the sympathy of your visitors; and I am not in the least going to take the pique at Sheffield, so as not to make the Walkley Museum as good as I can. The St. Mark's was originally bought for it, and shall be placed there if you have really room and light for it. Are you sure you have? If so, it shall immediately be forwarded from London, and not removed. I hope to be able to run over myself soon and see it in its place, and what else you want me to see. I am rather glad to have the opportunity to send this, for it seems strange to me, after your repeated assurance to the contrary, that I should still be so often asked whether the Museum is to be removed from Sheffield.'

"So far as I know, there has never been any thought of so doing. Perhaps this may set the question at rest.

"Yours truly,
"HENRY SWAN."[2]

"*P.S.*—I have just learned that the picture cannot be forwarded to Sheffield until after the end of this month, its presence being needed, by request, to grace the annual festival of the Whitelands College, Chelsea, in which institution Professor Ruskin has always shown a warm interest."

6. OPENING OF THE RUSKIN MUSEUM AT MEERSBROOK PARK, SHEFFIELD (1890)

[The arrangement ultimately arrived at was that the contents of the Ruskin Museum should be removed from Walkley to the house in Meersbrook Park, which had recently been acquired by the Corporation of Sheffield. The opening ceremony in the new Museum took place on April 15, 1890. The state of Ruskin's health did not allow him to attend; but the following report of part of the proceedings is here given, as it explains

[1] [From the *Sheffield Daily Telegraph*, October 19, 1886.]
[2] [This letter appeared in the local papers; and a reference to it is in the *Times* of June 24, 1885.]

the arrangement whereby the Corporation of Sheffield undertook the custody of the Museum, and also contains reminiscences and appreciations of Ruskin which are of interest. The report is abstracted from the supplement to *Igdrasil* for May 1890.]

The following letter from Sir Henry Acland was read :—

"OXFORD, *April 14th*, 1890.

'DEAR SIR HENRY,—It is a grave disappointment to me not to be with you at the opening of the Ruskin Museum. I was obliged to take my bed on the way to you, from a fresh chill after influenza. I had hoped with your permission to have said a few words concerning the work in which you are engaged. It is one of rare, indeed of unique, significance. Mr. Ruskin is a unique man. As is the case with many great geniuses in history, he does not in all his utterances obtain consent, or even approval, from persons entitled to hold and express an opinion. I have known him more than fifty years. We were at Christ Church in Oxford together, and formed an intimacy then which has never had a jar. He has been one of the joys of my life, and of my home. But I must not trust myself to speak of any private relations. I name them only to justify me in saying to you what I am about to say. It were wasting words to remark what a hold Mr. Ruskin has had and has on the literature of the English-speaking races. His voluminous writings have had and have a vast circulation in this country and the United States. And it may be doubted whether any literary man has had more ardent devotees among cultivated people. This is the more remarkable because he often expresses opinions in powerful language adverse to the general sentiment of his time. In fact, his way of uttering rebuke, nay, even abuse, is, as a work of that black art, as masterly as his finest touches of poetry, and his tenderest portraiture of human passion. Some of your Sheffield friends may remember the way he wrote of their great manufacturing city.[1] If they do not remember it, I will not quote his sarcasm. And thereupon comes the key to his nature, as it seems to me. He, it is almost trifling to say it, has powers granted to few of the sons of men. I remember when the first volume, the first edition, of *Modern Painters* appeared anonymously. A great literary authority in such a matter said to me at the Athenæum, 'That young man has added to the English language descriptions of Nature never until now produced.' It is certain that his powers of language increased by use, and the subjects to which they were applied were equally enlarged. It would be idle and impertinent in me to make now even a summary of this his work, or to enumerate its varied character. But I venture to add, in more detail, that which I hinted just now, what is the key to the development of the genius which has taken the literature of Art by storm in our day. His earliest education was essentially a religious one—he was wont to say narrowly religious. Perhaps so. It produced two effects—devotion and reverence for his parents who taught him, and devotion and reverence for the Heavenly Father to whom the earthly parents directed their child. The result appeared in every stage of his life. It may be summed up in three fundamental states of mind: the love of God; love of His works of Nature and of Grace; love of Man, the highest, most complex, most perplexing of all these visible works. And I venture to think that this was the order of his mental evolution—the order in which his amazing industry, his reverent and his poetical power, developed their elaborate results. His earlier study of the Alps, the clouds, the trees, the waters—his insight into geological science, as explaining the formation of the earth (he drew for Dean Buckland detailed cliff stratification while an undergraduate[2])—his tendency to apply scientific accuracy and knowledge wherever he

[1] [See, in a later volume of this edition, Ruskin's letter of February 18, 1876, reprinted from *Arrows of the Chace*, 1880, vol. ii. p. 181, under the heading "The Cradle of Art."]

[2] [See *Præterita*, i. § 225, ii. § 155.]

could, were related to his abiding sense of the work of a Creator, and of a Supreme Intelligence, all-pervading, ever-present. And thus he came, but not at once, from the study of inanimate nature to the study of Man, his works and his ways, his capabilities and his sins. And then, these two heights once reached, his intense, his often turbulent nature would not only seek to put within the reach of all men whom he could influence the highest objects of the purest culture, but he would endeavour to tread under foot whatever in his judgment—sometimes hasty—hindered the elevation of the human mind. He spent almost all that he possessed for these great, I had almost said holy ends, not carelessly, but with ability and consideration. Thus it came about that the great and fastidious critic of Art, who had inveighed against factories, manufactures, machinery, railroads, cities, moved by the love of God, of His Nature, and of Man, at last decided himself to place the choicest, the purest, and the most refined of his possessions in the immediate reach of the toilers of the forge and of the mill, in one of the great iron factories of the world. It is a pathetic picture. God grant Mr. Ruskin's object may be attained! Remember that his museum is a place of study, not of amusement. Children and women and men may read there the ineffable descriptions of the loveliest pictures of Fra Angelico, Giotto, Carpaccio, from every line of which Mr. Ruskin's description has made a text for a spiritual soul-stirring discourse on the highest nature of Man, fostered by faith, hope, and charity. Plain Englishmen who are not called on to live in the fierce competition of your great manufactures, nor to plunge into the blind rage of party, falsely called politics, will ever bless the memory of him who, having reviled machines and machinery, lived to help and solace the hearts of those of our countrymen who make and who use them. As I write this in my bedroom, I feel the poverty and feebleness with which I treat a great subject. Let me add the end of one of Mr. Ruskin's lectures on Art—a passage the like of which are by hundreds in his writings, illustrating the supremacy in him of the love of God, of Nature, and of Man: 'If, loving well the creatures that are like yourself, you feel that you would love, still more dearly, creatures better than yourself, were they revealed to you; if, striving with all your might to mend what is evil, near you and around, you would fain look for a day when some Judge of all the earth shall wholly do right, and the little hills rejoice on every side; if, parting with the companions that have given you all the best joy you had on earth, you desire ever to meet their eyes again, and clasp their hands where eyes shall no more be dim nor hands fail; if, preparing yourselves to lie down beneath the grass in silence and loneliness, seeing no more beauty and feeling no more gladness, you would care for the promise to you of a time when you shall see God's light again, and know the things you have longed to know, and walk in the peace of everlasting love, then the hope of these things to you is religion, the substance of them in your life is faith. And in the power of them it is promised us that the kingdoms of this world shall yet become the kingdoms of our Lord and of His Christ.'[1]

"I am, dear Sir Henry, your very faithful and obliged,

"HENRY W. ACLAND.

"TO SIR HENRY STEPHENSON,
"THE GLEN, SHEFFIELD."

MR. ALDERMAN BAKER, Mayor of Bewdley, said that as senior trustee of St. George's Guild he asked the Mayor, on behalf of the Master of the Guild, on behalf of the trustees, and on behalf of the guildsmen and companions of St. George, to take charge of the treasures which had been so long in their midst—or in their suburbs—and which had now been brought within the reach, he supposed, of many more than the Museum reached where it was originally located. The trustees of the Guild could not give the people these things out and out,

[1] [*Bible of Amiens*, ch. iv.]

because there was no power on the part of any member of the Guild, or the Guild itself, to part with its possessions; but the happy suggestion had been made of making it a loan for twenty years, and the trustees, therefore, offered the collection to Sheffield for that term. At the end of that time, those who lived to see the lapse of that period would have to arrange for the future location of the Museum. He hoped, for one—and he spoke for himself—that it might remain for ever in Sheffield. The agreement arrived at was a mode of bridging over a difficulty which arose some years ago, when many of their townsmen, the predecessor of the Mayor, Mr. Alderman Hunter, Mr. Moss, and others, took a great interest in trying to obtain this Museum for Sheffield. Their efforts were frustrated at first; but he must say that, all through, the trustees were perfectly loyal to Sheffield. Large sums had been subscribed with the view of building a home for the collection; but now the Corporation, governing wisely and well by the people and for the people, had secured spacious rooms in which to place the Museum, and in that work both they and the trustees had done their part well. The new building would be an immense benefit to the Guild, because it afforded a larger space wherein to display the treasures. They would be infinitely more useful to the purposes of the Master, while the purposes of the Guild would be more fully carried out than they could have been at Walkley. In the words of the Master, it was to be "such a museum for our artisans as they have not yet dreamt of—not dazzling nor overwhelming, but comfortable, useful, and—in such sort as smoke-cumbered skies may admit—beautiful." It was not necessary to enlarge upon the contents; but if he summed them up in one word, he would say that it was a museum of gems. Though not so large as some museums, everything in it illustrated something which the Master wished to keep before the minds of the people. Everything had been selected and placed there by the great founder and donor, and they very properly called it the Ruskin Museum. He hoped it would always be known by that name. There was one regret, and that was the absence of the honoured Master of the Guild. They had, however, he was glad to say, the presence of Mr. and Mrs. Severn on the platform, who represented him. They knew that this undertaking had Mr. Ruskin's concurrence, and were so far delighted; but they would have rejoiced if they could have heard from him a few observations in that language which he had done so much to beautify and illustrate. They called him very affectionately "Master," and thought they did right in calling him so; but they did not forget the higher Master—his Master and theirs. They had no formal prayer on the programme that day; but he might, he was sure, with all reverence, ask the Divine blessing on this undertaking, and with that thought he would ask them to accept the trust he placed in their hands.

The Earl of Carlisle, on rising to declare the Museum open, said he could not thank them sufficiently for the honour they had done him. He dared say it might be a question with them why he should have been selected for this honourable post. He had not been associated with Mr. Ruskin in any of his life's work; and though he was proud to think that he knew him, yet he could not claim that old friendship which would enable him to speak as Sir Henry Acland had done. But, as an ordinary person who had felt the influence of Ruskin, he could not refuse to show his great gratitude by accepting the invitation to open the Museum without demur. It was only on an occasion of this sort, when one naturally considered the work of Ruskin as a whole, that one perceived how great that work had been. He thought it was hardly possible for people of this generation to know the extent of it. Those things which, when we were young, we looked upon as rather wild paradoxes, had become everybody's truisms. When Ruskin began writing the world was given over to ugliness. Although he knew that Mr. Ruskin himself admired and taught others to admire many of the then old painters who were his friends, yet still he must repeat his own opinion that the art manufacture of the country was at that time at the lowest possible ebb. The appreciation of beauty, whether in art or nature, was certainly cold, and painting in general was decidedly academical. Against that academical painting, against that coldness of appreciation, against that deadness, that want of connection between manufacture and art, Ruskin

fought. Ruskin hit hard blows at individuals in doing so. If he might say one word of criticism of Ruskin's work, it was this: that what survived of it, and still more what would survive of it, was the praise and not the blame. Everybody knew that it was far harder to praise than it was to blame, but with Ruskin it was the opposite. His best work was when he praised, and when he taught us to see beauties and not defects. But there was one piece of attack in which he believed that Ruskin had really been successful, and that was his attack on ugliness in general. Would they there allow him to quote an expression of Ruskin's opinion which was about a very different sort of man from himself? He said this about Byron: "But even all this he might have done, and yet have been no master of mine, but that he sympathised with me in a reverent love of beauty and an indignant recoil from ugliness."[1] That, to his mind, was the keynote of Ruskin's life. It was very difficult for them to judge how much he had aided an appreciation of beauty on the part of all of them. He was quite certain there were whole classes of beautiful things which people now enjoyed and delighted in with which Ruskin's name was inextricably connected. They could not think of the Alps without thinking how he analysed and described their beauties, whether of their peaks or glaciers, or the smallest grasses or flowers; they could not think of architecture without associating his name with the way in which he had aided them to feel and understand Venice and Amiens; and they could not think of the great schools of painting without thinking of how he had taught them to appreciate Tintoret and Turner. But it was a great mistake to think that he merely enabled people to enjoy a sort of *dilettante connoisseurship*, and to talk in an understanding way about the beauties which he had enabled them to see. With him this love of beauty was inextricably mixed with his belief in piety and honesty—which, in his opinion, lay under every true art, as it lay under every healthy social national life. It was the way in which he had united criticism and ethics that had given him the great hold which he (the Earl) believed he now had on all classes of the people. If he united ethics with criticism, it should be remembered that he made that not only a feeling, but he instilled the duty of carrying it out in work. And it was this that made him, no doubt, what he was in the mind of Carlyle, who expressed his feelings about Ruskin in these words, which occurred in a letter of Carlyle's to Emerson: "There is nothing going on among us as notable to me as these fierce lightning balls which Ruskin copiously and desperately flings into the black world of anarchy all around him. No other man in England has in him the divine rage against iniquity, falsity, and baseness that Ruskin has, and that every man ought to have."[2] He knew it would be absolutely impossible for him to give anything like a complete appreciation of Ruskin's life and work on an occasion like the present; but he felt that it would have been wrong in him not to have said how the matter struck him, and to put his views before them. Every one who read Ruskin's works and looked at Ruskin's life would perhaps take a different view of it. The people of Sheffield would have a better opportunity than any one else to do that completely, because they now had a tangible and visible summary of his work. They had in that charming collection before their eyes the things that Mr. Ruskin admired and cared for; and in the fact of their being in that Museum, and not in Mr. Ruskin's house, they had a proof not merely of his love of beauty and nature, but of his love of his fellow-creatures. It was therefore with the greatest pleasure and pride that he would proceed to open the Museum for the use of the public.[3]

[1] [*Præterita*, i. § 173.]

[2] [See Vol. XXVII. p. lxxxvii.]

[3] [Extracts from a speech made by Mr. Arthur Severn on the same occasion are given in Vol. XXIV. pp. xxvii., xxviii.]

III

INDUSTRIAL EXPERIMENTS IN CONNEXION WITH ST. GEORGE'S GUILD

1. THE LANGDALE LINEN INDUSTRY[1]

By Mr. Albert Fleming (1890)

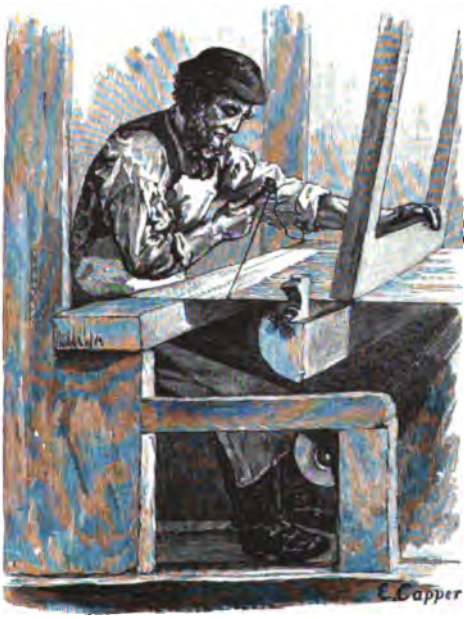
Amongst the evils resulting from the gradual depopulation of the villages is that round us here, in Westmoreland, all the old trades are dying or dead—bobbin-turning, charcoal-burning, wood-carving, basket-making, hand-spinning and weaving—some are clean vanished, and others are the mere ghosts of their old selves. My own personal experiment has been to try and reintroduce the hand-spinning and weaving of linen. For years past Mr. Ruskin has been eloquently beseeching English men and maidens once more to spin and weave. Wordsworth, too, melodiously lamented the disuse of the spinning-wheel; but for all that, it was as practically extinct all over England as our great-grandmothers' sedan-chairs. It figured on Covent Garden stage every season, but Margaret's thread was scarcely of a marketable quality. And if the wheels were obsolete, much more so were the distaff and spindle. When Lady Freake's pretty young ladies gave their Greek play some years ago, not one of them (nor the learned Professor[2] who arranged them either) had any idea how to hold her distaff, much less how to spin a thread.

In the face of all this prevailing ignorance I determined to try and bring the art back to the Westmoreland women. Scattered about on the fell side were many old women, too blind to sew and too old for hard work, but able to sit by the fireside and spin, if any one would show them how, and buy their yarn. When I broached my scheme to a circle of practical relations a Babel of expostulation arose, wild as a Parsifal chorus. "It won't pay; no one wants linen to last fifty years; it's fantastic, impracticable, sentimental, and quixotic." But to balance all this came a voice from Brantwood, saying, "Go ahead"; so I went ahead, hunted up an old woman who had spun half a century ago, and discovered some wheels of a similar period. I got myself taught spinning, and then

[1] [For Ruskin's reference to this revival of a village industry, see the Introduction, above, p. xxxvii. The account here given is reprinted from E. T. Cook's *Studies in Ruskin*, pp. 165–174.]

[2] [The late Professor G. C. Warr, of King's College, London.]

"St. Martin's," Langdale



"Old John," the Weaver

Peasant-Woman Spinning

set to work to teach others. I tried my experiment here, in the Langdale Valley, in Westmoreland, half-way between Mr. Ruskin's home at Coniston and Wordsworth's at Rydal. Sixty years ago every cottage here had its wheel, and every larger village its weaver. Happy days those, "before the present years were sought out, or ever the inventions of them that now sin were turned." Our first difficulty was to get wheels; we ransacked the country side, advertised far and wide, and bought and begged anything that had a leg to stand on or a wheel to turn. Delightful old ladies routed out their lumber-rooms and garrets, and here and there a farmer's wife brought tidings of a wheel having been heard of in some remote valley. Some came from Stornoway, and others from the Isle of Man. By-and-by the demand became so great that we held a solemn council with the village carpenter, and ultimately he made us fifteen good serviceable wheels.

What dire difficulties arose over our first home-made wheel! Birmingham either could not or would not turn out the iron fittings, and actually all Sheffield could not make us the necessary left-handed screws. When that first wheel was completed and worked well I was ready to bear it in triumph through the streets like Cimabue's picture. I wanted to carry out the whole process, from the flax in the field to the sheet on the bed, but that I found impossible, and I have to get my flax from Ireland. Then I took a little cottage, and made it into a spinning school; a quaint place, exactly fulfilling Horace's injunction, "Near the house let there be a spring of water, and a little wood close by." Kind lady friends rallied round me, and gave me practical help in organising and carrying on the scheme. We soon had many pupils, and applications for wheels came from all sides. When a woman could spin a good thread I let her take a wheel home, and gave her the flax, buying it back from her when spun, at the rate of 2s. 6d. per pound of thread. Next came the weaving. In a cellar in Kendal we discovered a loom; it was in twenty pieces, and when we got it home not all the collective wisdom of the village knew how to set it up. Luckily we had a photograph of Giotto's Campanile, and by help of that the various parts were rightly put together. We then secured an old weaver, and one bright Easter morning saw our first piece of linen woven—the first purely hand-spun and hand-woven linen produced in all broad England in our generation. A significant fact that, if you think all round it. Over that first twenty yards the scoffers rejoiced greatly. I own it seemed terrible stuff, frightful in colour, and of dreadful roughness, with huge lumps and knots meandering up and down its surface. But we took heart of grace, and refreshed ourselves by reading that beautiful passage in the *Seven Lamps*[1] which convinced us that these little irregularities were really the honourable badges of all true hand work. Better still, an elect lady called one day, and even without the preliminary refreshment of the passage from the *Seven Lamps*, she pronounced the stuff delightful, and bought a dozen yards, at four shillings a yard.

Having got our linen, the next process was to bleach it. I read various treatises on bleaching, and discovered that all the processes were more or less injurious both to workmen and to stuff; so, as Giotto fixed our loom for us, Homer taught us the true principle of bleaching, and we adopted

[1] [See Vol. VIII. p. 214.]

the simple method described in the *Odyssey*. Sun, air, and dew were our only chemicals: potent magicians they, changing by their sweet alchemy our coarse brown stuff into soft white linen. Now, Mr. Howells puts this wise axiom into the lips of one of his heroines, "Before you learn to do a thing, be sure people want it." To my great delight, I found people did want real hand-made linen, linen that they could hand down as family heirlooms, and that rust and moth could not corrupt. Orders and inquiries came from all parts of England. Fashion helped us, too, for our linen was eagerly sought after for embroidery, for curtains, portières, chair-backs, tea-cloths, and a dozen other elegant inutilities; so then, to quote the *Spectator*, "I took the laudable mystery of embroidery into my serious consideration," and enrolled a staff of about forty poor ladies, who are experienced workers, and for whose work we have a ready sale.

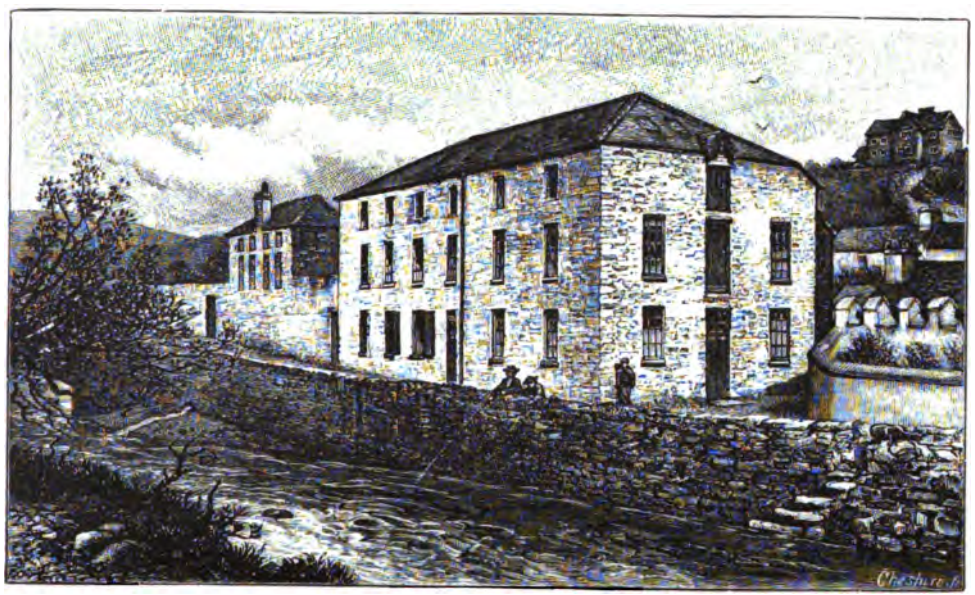
And now to wind up with a few facts. We have two looms going, and about thirty women at work. The old weaver gets a fixed wage of 16s. a week and a good cottage rent free. The best of our spinners earn about 6s. a week. We make seventeen different kinds of linen, varying in price from 2s. to 6s. a yard. The widest linen is 44 inches, and its price is 5s. 6d. a yard. Stout, durable sheeting (very white and soft) is our staple production, but we aspire to table-cloths and body-linen by-and-by. All money produced by the sale of linen is paid into the bank, and the profits will be divided among the workers at the end of the year. If any nice old-fashioned people want any of our linen, or care to know anything more about our little enterprise, let them write to me, at Neaum Crag, Langdale, Ambleside.

2. "ST. GEORGE'S" CLOTH[1]

Some ten years ago, when *Fors Clavigera* was still running its course, and Mr. Ruskin was telling all true English girls that among other things they must learn to spin and weave, a correspondent wrote to him from Laxey, in the Isle of Man, to say that there was still a good deal of spinning done on that little island. Unfortunately, however, there were no longer any young girls learning to spin, and there seemed every prospect that in a few years more the spinning-wheel would be as great a curiosity in the Isle of Man as it was already in Lancashire. The reason was simple enough. There was still a healthy native industry for women in spinning the wool of the Isle-bred sheep, but the market was so poor that frequently infirm and aged women were obliged to leave their cottages and their spinning-wheels to work in the mines. This was the natural tendency, everybody said, of inevitable laws; but Mr. Ruskin was well accustomed to stand *contra mundum*, and determined to make a last effort to save "the venerable art" that was being so remorselessly "torn from the poor."

He at once found his man in the correspondent above referred to, Mr. Egbert Rydings, with whose intelligent help the decrepit industry was quickly put on its legs. Mr. Rydings's heart was in the business:

[1] [This section of the Appendix is the article (first published in the *Pall Mall Gazette*, February 8, 1886) to which Ruskin refers in the *Master's Report, 1886*, § 7 (above, p. 99). It was reprinted in E. T. Cook's *Studies in Ruskin*, pp. 174–179.]



First achievement of the St George's Company in Romantic Architecture . . . J.R. 10th July. 1881.

St. George's Mill, Laxey, Isle of Man

there could be no doubt of that. Why, every blanket and sheet, every piece of flannel and cloth, every pair of stockings, in his house, had been spun either by his wife or by her mother before her. "We have now linen sheets to wear," wrote Mr. Rydings, with pleasant pride, "not a hole or a tear in them, that were spun by my wife's mother—and she, poor body, has been dead twenty-eight or twenty-nine years—the flax grown on their own farm." What do you think of that? And did not the daughters of Lord Auckland, when he was Bishop of Sodor and Man, go every Saturday afternoon to the dear old lady to learn to spin? Mr. Rydings was thus reviving a family tradition as well as a village industry. First of all, Mr. Ruskin found money to encourage some of the older and feebler workers, and he then had a water-mill built. He has often been accused of preferring the beautiful to the useful, and I give the accompanying sketch of St. George's Mill, at Laxey, to refute the accusation [Plate XXXIX.]. The author of *The Seven Lamps of Architecture* and of *The Stones of Venice* is justifiably proud of this substantial building, and the photograph of it, with the accompanying legend, from which this sketch is taken, occupies a prominent place among the other art treasures in the drawing-room at Brantwood. The first virtue in any building is that it should be suitable to its purpose, and no one can deny to the Laxey Mill an honest ugliness which exactly suits the home "of the manufacture of honest thread into honest cloth."[1]

This romantic building is at once a factory and a store. It contains, in the first place, the machinery for carding and spinning the wool and washing the cloth. The word machinery may very probably grate on the ear of the more devout Ruskinian, and I hasten therefore to explain that the motive power is a water-wheel. And it may here be noted, for the consolation of weaker brethren, that the prohibition of machinery by "St. George" is not absolute. It is not forbidden except where it supersedes healthy bodily exercise or the art and precision of manual labour. It is only steam that is absolutely refused, as being "a cruel and furious waste of fuel, to do what every stream and breeze are ready to do costlessly." The moored river-mill alone, says Mr. Ruskin, "invented by Belisarius fourteen hundred years ago, would do all the mechanical work ever required by a nation which either possessed its senses or could use its hands."[2] But Mr. Ruskin's mill is a store as well, and in this capacity it enables him to revive another piece of the olden time. There is a sale in the ordinary way for the outside world, but there is the good old institution of barter also. The farmers bring their wool, which is stored in the mill, and are paid for it either by finished cloth or by yarn for home knitting, or occasionally by wool prepared for home spinning. One does not like to think what the rigid economists would say to this calculated interference with the division of labour; but then, as the lives of the peasants are the healthier, perhaps the other kind of wealth may be left to look after itself.

But in addition to this work of preparing yarn and wool, the "hands" at the mill make a good deal of cloth for outside sale. This, indeed, was an essential part of Mr. Ruskin's scheme. There was no good, he saw, in denouncing people for wearing shoddy unless he could also put them in

[1] [See above, p. 48.]
[2] [*Ibid.*]

the way of buying honest cloth. The square yard of Laxey homespun was to be "one of the standards of value in St. George's currency,"[1] but it was also to be a standard of material in dress. It is "all wool," for one thing; and for another, it is dyed indelibly, being, indeed, the natural colour of the black sheep of the island, blended in certain proportions of white wool. Anybody who likes cloth warranted not to change colour or to shrink cannot do better (especially just now, when greys are so fashionable) than order a dress length of the Laxey homespun. The Duchess of Albany wrote to Mr. Ruskin a year or two ago, expressing her great pleasure at receiving a length of cloth made by the Guild, in whose work her husband took so great an interest. One fault—for I must not conceal its dark side—one fault St. George's cloth cheerfully confesses. It lasts a very long time, and that, Mr. Rydings says, was what made the Manx-made stuffs go out of request: they did not give young women a chance of having four or five new gowns in the year.

[With reference to § 13 in the Report of 1881, Mr. Rydings issued in the following year a printed fly-sheet of pp. 3. On p. 1 is the following letter:—

"St. George's Woollen Mill,
"Laxey, Isle of Man.

"Dear Sir,—I have pleasure in informing you that I am now in a position to execute all orders entrusted to me with despatch; having now on hand a good Stock of Cloth, Tweeds, Home-spun Serges, Flannels, Blankets, Yarns, Stockings, etc., etc., and shall be happy to forward, on receipt of letter or post-card, Patterns for inspection.

"All orders will be sent Free of Carriage, and any length cut to suit Customers.

"Yours very truly,
"Egbert Rydings."

On p. 2 is an "Extract from Mr. Ruskin's Letter to the Members of the 'Guild of St. George'" (§ 13 of the Report; above, pp. 40–41).]

On p. 3 is the following extract from the "Third Annual Report of the Manchester Ruskin Society (Society of the Rose)," read February 13th, 1882.

"It may be as well to mention here the work which is being done by Mr. Rydings, who is a member of the St. George's Guild, and an associate of our Society. He has started a Mill at Laxey, in the Isle of Man, worked by water-power only, for the manufacture of goods made from new wool. He buys the wool from the farmers, and cleans, dyes, spins, and weaves it himself. The work is done in connection with the Guild, and it will be seen that Mr. Rydings is carrying out Mr. Ruskin's principles in using the natural force of water to supply his power, thus keeping the sky, earth, and water pure, and rendering unnecessary the degrading labour which the use of steam imposes, and also in having for his manufactures the best material of its kind. We are glad to say that Mr. Rydings is slowly obtaining a market for his goods, and we hope that our friends will render him all the assistance in their power. As soon as possible patterns of the goods will be sent to the secretaries of the various centres of the Society, and arrangements will be made for forwarding the cloth in any quantities desired.

[1] [Vol. XXVIII. p. 768.]

3. GEORGE THOMSON & CO.[1]

BRANTWOOD, CONISTON, LANCS.
5th November, 1886.

DEAR MR. THOMSON,—I cannot enough thank you, or express the depth of my pleasure in the announcement made in your letter to Mrs. Severn, of the momentous and absolutely foundational step taken by you in all that is just and wise, in the establishment of these relations with your workmen.

I may perhaps live yet to see "the pleasure of the Lord prosper in your hand"[2]—for though making no sign, I have been steadily advancing in strength—hope—and lately even—in youthful enjoyments of former work—and continuance of it on the old terms.

Præterita is advancing fast towards the part in which I shall resume the course of thought which led to writing *Unto this Last*—and to throw what I was able to say confusedly into more intelligent and open form.

But without your practical power and faith—nothing could have been yet done.

Ever your grateful
JOHN RUSKIN.

We imagine that there is much vagueness of thought on the part of many who sympathise with the economic teachings of the late Mr. Ruskin,[3] as there is also no little ignorance of what he really meant on the part of those who opposed him. We can hardly hold Ruskin himself responsible for this, since very few writers have ever used clearer language, and since his mind, fortified by an immense storehouse of facts, was, as he was proud to think, of high analytic power.[4] There is one point on which his economic gospel was attacked, first by political economists, and then, when their opposition had slackened, by a kind of combination of Podsnap and Gradgrind—it had no relation to the facts of the business situation, and could not be adjusted to the demands of British commerce. Seeing that the essence of Mr. Ruskin's gospel, as distinct from its vagaries, was a simple demand for honesty in the first place, and for the relation of economic production to the wider aims of human life, these objections seemed to reflect on British commerce and the business situation, as implying that they could not quite be conformed to honest dealing, or that buying and selling were things by themselves, having no relation to all

[1] [This section of the appendix is reprinted from a pamphlet of eight pages entitled (on p. 1) "Ruskin and Modern | Business. Reprint- | ed from 'The Spec- | tator,' Feby. XVII., | MDCCCC." On p. 2 is Ruskin's letter; on pp. 3–7, the text of the article; on p. 8, the imprint: "Printed at the Press of the Guild of Handicraft, Ltd., Essex House, Bow. MDCCCC." The reprint is here included by courteous permission of the proprietor of the *Spectator*; the article (unsigned) was written by the late William Clark. The article in the *Spectator* was also reprinted in *St. George*, with the letter, vol. iii. pp. 92–96. Ruskin's letter had previously been printed in E. T. Cook's *Studies in Ruskin*, p. 183.]

[2] [Isaiah liii. 10.]

[3] [Ruskin had just died, January 20, 1900.]

[4] [See *Fors Clavigera*, Letter 54 (Vol. XXVIII. p. 350).]

the other aspects of human life. Now, if Ruskin had merely evolved some new scheme of industry or trading out of his moral consciousness and without reference to human nature as we know it, we might be tempted for once to agree with Podsnap and Gradgrind and wave the vague theory aside as unfit for this world, however it might suit a New Atlantis or a City of the Sun. But, as we shall show immediately, Mr. Ruskin's work in economics, while recognized (as the new *Dictionary of Political Economy* shows) by professed economic thinkers, has been taken up by eager and intelligent business men with the happiest results. Ruskin, with a modesty which he did not always exhibit, derived his ideas on social questions from Carlyle. Now, in economics Carlyle's great remedy for the evils of society was to get the great "captains of industry" to be really captains, to lead their battalions of workers, to sympathise with them, to care for them, while commanding them in their conflict with the forces of Nature. From that simple germinal idea Ruskin deduced a kind of "whole duty of man" in regard to economics, and so evolved a new system of industry based not, as is ignorantly supposed, on the abolition of machinery, but on the twofold principle of complete honesty and veracity in production and exchange, and in a due subordination of the production of wealth to the wider aims of man. The question is whether this is feasible?

That question has been answered by the report, balance sheets, and statement of accounts, of the firm of Messrs. William Thomson & Sons Limited, of Huddersfield, which lie before us. This is a woollen firm employing one hundred and fifty persons, and reorganized on what may broadly be called Ruskinian principles. The prime agent in the conversion of the firm, Mr. George Thomson, is both a sincere and intelligent disciple of Ruskin, his moral nature grasping Ruskin's essential ideas, and his business instinct knowing what to reject as impracticable or unimportant. We must premise, however, that this method is not one for realising a big fortune—that, indeed, is its merit. The heads of the business can live, and live well, but they cannot be, as they do not wish to be, millionaires. In this, as in everything else, "ye cannot serve God and Mammon." Those who think that the adoption of Ruskin's ideas means a more subtle way of making one's pile may pass on; this is not for them. The essence of the scheme is co-partnership, every person consciously and willingly co-operating to a worthy end, viz., the production of the best and most honest article that can be produced in the trade. When the business changed over it was registered under the Friendly Societies Act, and there was a public inaugural ceremony. A storm was raised by customers, but Mr. Thomson stood to his guns, and the opposition has now largely died away. During the thirteen or fourteen years which have elapsed since the industrial partnership was established, the firm has sold high-class goods (all wool—no shoddy) worth £354,931, and has always paid 5 per cent. interest on capital. On two occasions the profits did not really allow of this, but it was paid all the same by the workers in the first instance, quite spontaneously, while in the second instance half was paid by the workers and half was taken from the reserve fund. Even the most blear-eyed disciple of Podsnappery must admit that this is as superior to, as it is different from, the normal jealousy of the average capitalist and workman, each ready for lock-out or strike, and each only too eager to make

as much out of the other while giving as little in return. Now, in addition to the total sales that have been effected, it may be said that the original cost of the plant has been written off, a reserve fund provided for, and a sick pay and pension fund introduced, from which workers are paid half their wages until convalescent, and aged people who have retired about the same. So the old-age pension scheme is solved there—as it might be in many another place if only the basic principles of honesty and humane consideration obtained.

But this Huddersfield concern has gone further still in Ruskinian economics, adopting not only the eight-hour day, but the principle of fixed wages for all, so that it is really a working or industrial partnership; and this is so successful that it is no longer an experiment, but a finally established fact. The piece-workers were averaged for two previous years, and all were fixed at the average. As regards the profits, shares are credited to the workers at 5 per cent., and Mr. Thomson's own proportion of the profit is upon his salary or wage. If 1s. 6d. in the £ is declared on wages, each takes in proportion, whether he is receiving £10 per week or 10s.; the former 15s., the latter 9d. The result of the adoption of the eight-hour day has been to give this firm some of the healthiest and best workers of any place in England. In a word, all the workers are satisfied, and none would go back to the precarious and non-ethical conditions which obtain generally in industrial life. Some of Ruskin's business methods, at any rate, pay in the truest sense of the word, even if you cannot turn yourself into a millionaire by their adoption, and it is well that this should be proved.

For, if we had to admit that Ruskin's ethical principles (which are but the partial application of the teachings of a greater than Ruskin) were useless in the business of life, we should have to admit that the tremendous problem of capital and labour can never be solved, but that society must look forward to more and more frightful convulsions until its very foundations are well-nigh wrecked. If the Haves and the Have-nots are to scramble between them for an unallotted surplus with threats and blows, or by the cajolery of politicians who will take this or that side, according as the cat seems about to jump, then the outlook is black indeed; for all that implies mere force and the absence of the determining moral factor. In a sense, Ruskin was certainly a great revolutionary thinker; but his revolution was to be accomplished by moral evolution, by living and doing the right. If that does not succeed—

> "The pillar'd firmament is rottenness,
> And Earth's base built on stubble."

IV

RUSKIN'S MAY QUEENS

1. THE MAY DAY FESTIVAL AT WHITELANDS COLLEGE[1]

(1890)

MUCH of Mr. Ruskin's work, it is said, is only in the air; but the scheme which we have now to describe is on the solid earth, sweetening with its presence the hard realities of a college in connection with the State. Some ten years ago, the Rev. J. P. Faunthorpe, the Principal of the Whitelands Training College in Chelsea, chanced to fall into correspondence with Mr. Ruskin. He had noted some passage in *Fors Clavigera*, betokening, he thought, undue despondency at the existing machinery of National Education. Mr. Ruskin was keenly interested in what Mr. Faunthorpe had to tell him, and was constant in counsel and encouragement. Would Mr. Ruskin present the College, Mr. Faunthorpe asked, with a prize? No; Mr. Ruskin did not approve of prizes, at least not if there were any taint of competition about them; but he would be proud to present the College with a complete set of his works. The offer was warmly accepted; and Mr. Ruskin, ever avaricious of giving, asked to be allowed to present the College with the means for organizing a "May Queen" Festival. In each year he would present the queen with a gold cross for herself, and with some forty bound volumes, more or less, of his books for her to award to her fellows at her will and pleasure. Mr. Faunthorpe cheerfully undertook the organization of the scheme, which was first carried out in 1881, and has since been continued year by year. From time to time there have been some slight modifications in the ceremonial. The queen's gown, for one thing, has been altered two or three times. Miss Kate Greenaway designed one, but Mr. Ruskin did not like it; it was a mere robe, he said, and made its wearer look like "Madge Wildfire." The gown for 1889 was designed by Mrs. Faunthorpe. The cross, too, is of different workmanship each year, being designed sometimes by Mr. Burne-Jones, sometimes by Mr. or Mrs. Arthur Severn, sometimes by other artists. One year the cross was composed out of a spray of hawthorn blossom, and Mr. Ruskin complained because there was no thorn, "as if a true queen's crown could ever be without its thorn." But in all essentials the May Queen Festival at Whitelands has been the same from year to year; and the following account of the ceremony in 1885, written at the

[1] [This section of the Appendix is reprinted (with some revisions) from E. T. Cook's *Studies in Ruskin*, 1890, pp. 127–139. See the Introduction; above, p. xxxviii.]

A May Queen

The Gold Cross given by Ruskin

time, may serve as well as another to show the spirit and the scope of this characteristic scheme, designed by the "unpractical" Mr. Ruskin:—

"The celebration of May Day is one of the glories which have pretty well passed away from the earth by this time. The world is too much with us; and as for sports on the merry green, we are too old for that sort of thing. Indeed, did not Piers say long ago, in 'The Shepherd's Calendar':—

> "'For younkers, Palinode, such follies fitte,
> But we tway bene well of elder witte'?

And according to an authority which is always worth consulting as a sort of 'prosometer,' as a test of how far the power of prosaic utterance can go, 'the only people now interested in the maintenance of May sports are the chimney-sweepers; for as the commencement of summer deprives them in a considerable degree of their business occupation, they naturally seek to avail themselves of the customary liberality of festive meetings.'

"But the poetry of May Day still lingers here and there, even in London. There is Whitelands College, at Chelsea, for instance, which held high festival yesterday, and presented a spectacle such as can only be seen else in Spenser's poems or Miss Greenaway's drawings. Whitelands is a Training College for Girls, and the 'old girls,' whose work now lies in country parishes, do not forget the First of May, but send up large hampers of spring flowers for decorating the 'dear old college.' You pass in through the iron gate in the King's Road, and find yourself in such a company of sweet flowers as you will not see the like of anywhere else in the town. Chapel and hall are alike bedecked, and 'themselves the sweetest flowers among them all' are the young girls, dressed all of them in their smartest gowns (there were no bishops present, in lawn sleeves, to detect the sinful satin shoes), and each wearing bunches and carrying baskets of flowers. Very pretty it is to see the fresh young faces of the girls, a hundred and fifty, perhaps, or more, gathered thus together in the chapel, 'not taken out of the world in monastic sorrow, but kept from its evil in shepherded peace.'[1] They are possessed now with common interests and common hopes, and the sweet voice that sings, 'Oh, rest in the Lord' is speaking for them all. But there are 'more variations in women's life than any one would imagine from the sameness of women's coiffure'; and as one's eye lights on the saints in the painted windows one turns to wonder which may be a St. Theresa in the congregation below.

"But it is only after the chapel service is over that the Whitelands peculiar festival begins. It is a festival, held this year for the fifth time, which was instituted and is maintained by Mr. Ruskin, and which realises in very quaint and pretty fashion many of his 'romantic impossibilities' about education. When the girls are assembled in the hall they are bidden to proceed at once to the business of the day—the election of one among them to be May Queen. There is much sweet excitement, delightful to behold, to know on whom the choice will fall, for the voting is secret (is that, by the way, quite Ruskinian?); and it is only when May Day comes round that the teachers discover who the school favourite is. This year it is a beautiful brunette, but she is chosen not for her beauty nor for learning, but, like the Rosière of Nanterre, simply because in the 'fierce white light' of her schoolfellows she has done her duty and made herself beloved. The election is ratified by much clapping of hands, and the Queen then retires to be robed and crowned. Among her handmaidens is last year's Queen, the 'Dowager,' now crowned only with forget-me-nots. The girls form in procession, and when the Queen has taken her place on the throne, pass, two and two, in front of her, and make their obeisance. Mr. Ruskin was not present yesterday himself, and the

[1] [*Fors Clavigera*, Letter 96 (Vol. XXIX. p. 528.]

gold cross which he gives each year to the May Queen was presented for him by Mrs. Bishop. But a true queen takes more pleasure in giving than receiving, and it is her turn next to distribute thirty-four volumes of Mr. Ruskin's works, given by the author, bound in sumptuous purple calf and gold, to those of her subjects whom she chooses. There is no competition about these prizes. One girl receives a prize 'because she is faithful to her friends,' another 'because she is fond of music,' another 'for her sunny temper,' another just 'because the May Queen likes her.' It was particularly pretty to notice the smile of recognition that the Queen —pale and nervous else—would give as some particular friend came up to kiss hands on receiving a prize; but, indeed, in every way the scene was as pretty as could be, as delicately worked out and as full of suggestion as a sentence in one of Mr. Ruskin's books themselves.

"Mr. Ruskin's festival gives, it is clear, a great deal of innocent pleasure, and certainly they repay him at Whitelands College with their best. His motto, 'To-day,' was placed on their walls; they prayed for him in their chapel service; and in the address which Mr. Faunthorpe, the Principal, delivered to the girls yesterday, they were taught to regard him as one of the major prophets, as doing for this age what Plato, Aristotle, and Bacon have done for others. A hundred years hence, Mr. Faunthorpe told them, the nineteenth century will be remembered only or chiefly because Ruskin lived and wrote in it—which is giving him a victory with a vengeance over his enemies the steam-engines and the railways. However that may be, the girls who go out from Whitelands College to teach throughout the country could take no better friends with them than Mr. Ruskin's books. Those who know most of the deficiencies of our educational curriculum will appreciate best the value to young teachers of so spiritual and stimulating an influence."*

The influence of the May Day Festival at Whitelands soon made itself felt elsewhere. The May Queens and other pupils who go out from Chelsea to be teachers in National schools carry with them the traditions of the place, and become themselves centres of similar sweetness and light. Not a year passes, Mr. Faunthorpe tells me, without his hearing of some new May Day Festival, and in many a country village wealthy friends have been found to follow Mr. Ruskin's generous example. But the most interesting of these derivative festivals is in Ireland, where Mr. Ruskin himself again plays the earthly providence. One of the Whitelands governesses, Miss Martin, was appointed a few years ago to be Head Mistress of the High School for Girls in Cork, and Mr. Ruskin at once acceded to her request to establish a similar festival there. The Queen in this case—for reasons which readers of *Præterita* will guess[1]—is a Rose Queen, instead of a Queen of the May; but Mr. Ruskin presents her in each year with a gold cross and with a series of his works for presentation to her chosen Maids of Honour, as at Whitelands.† Mr. Ruskin has also presented Miss Martin's school with a case of rare and costly minerals, stones, and gems. . . .[2] He also presented the school with eighteen of his original drawings, made for the illustration of *The Stones of Venice*, and

* *Pall Mall Gazette*, May 2nd, 1885.

† A full and interesting account of the festival appeared in the *Cork Constitution*, May 2nd, 1888.

[1] [*Præterita*, iii. §§ 51 *seq.*]

[2] [Ruskin's catalogue of some of the specimens is printed in Vol. XXVI. p. 530.]

four of the originals of the plates in the chapters on Vegetation in *Modern Painters*. He has also given an illuminated cover for an ancient Persian missal. The design is in gold and colours, of conventional flower and leaf work. A further gift was a hand-painted ornament, consisting of two panels from the *Book of Kells*.

But Mr. Ruskin's interest in Whitelands College, and influence upon the successive generations of its scholars, are not confined to the May Day Festival. He has presented the institution with a cabinet of sixty drawings, and other valuable pictures, books, minerals, and manuscripts, all of which are carefully arranged for use by the girls, and for some of which Mr. Ruskin himself has written descriptive notes. The presence of all these beautiful things in the different rooms of the College lends a very attractive appearance to the place. The walls of the Refectory are covered with interesting pictures and prints, including some copies from Carpaccio, one drawing by Prout, some plates from the *Liber Studiorum*, and a series of coloured prints from Bettoni's *Birds of Lombardy*, all presented by Mr. Ruskin. In the Governesses' Room there are further gifts of the same kind; whilst the "Ruskin Library" comprises not only many of Mr. Ruskin's own books, but a collection of other books given to the College by him. But the chief Ruskin treasures are in the room of the Principal, where every Sunday evening during term time some of the girls go to examine the books and pictures. Amongst the books is a very fine copy of Bishop Gawin Douglas's *English Virgil*—

"Imprinted at London in 1553,"

to which Mr. Ruskin has added, in printing of his own hand—

"And given
To the College for training of English maids
at Chelsea on Thames,
by
John Ruskin,
On the Christmas Day of 1880."

Another very interesting book is an Arabic Koran, in silken satchel with a gold cord, every page being profusely ornamented in flower scrolls and gold. Three large folio volumes, containing water-colour copies made for Mr. Ruskin by hand from Rino's *Erbario*, show the lavish generosity with which he has enriched the College. The Ruskin Cabinet, containing sixty drawings—illustrative of the work of Richter, Dürer, and Turner—framed and mounted in the same way as the examples in the Ruskin Drawing School, is of great interest and value. Mr. Ruskin wrote some notes for his cabinet, which are here subjoined (pp. 348–357). The College, it is pleasant to know, has met Mr. Ruskin's generosity in a corresponding spirit. Everything that he has given is well cared for, and made available for everyday use and influence. Everywhere, too, throughout the College, the educational value of beautiful things is recognized and enforced, and not one classroom or dormitory is without its exemplary picture. Whitelands is a College where the teachers of to-morrow are themselves taught, and the influence for good which Mr. Ruskin's work there has set on foot throughout the country must be great.

2. LETTERS TO THE FIRST MAY QUEEN OF WHITELANDS COLLEGE[1]

BRANTWOOD, *20th November*, '81.

MY DEAR QUEEN,—Your little note was a great comfort to me yesterday, for I am in a little valley—or at least glen—of shadow just now, and feel wonderfully tired and cold in it; but a girl's letter always does me good, more especially a Queen's or Maid of Honour's. I'm thinking over what next is to come in that cabinet; but I chance to be among minerals just now—and I want you to have a good mineral cabinet at Whitelands before long, and as soon as I've written a grammar of crystals for you.

Meantime I've sent you to-day seven little crumbs of crystallised gold, which if you will set in order as opposite on the little velvet square in the tray, sent also, will be rather a pretty beginning of things; under a lens No. 5 is one of the most delicate pieces I have ever seen.

A series of such trays in a very shallow drawer under one plate of good glass, is the first thing we must try to achieve, and let me try to manage it under your Majesty's reign, and remain always,

Your affectionate and faithful servant,

J. RUSKIN.

The envelope with the gold is at the bottom of the box, under the cotton.

BRANTWOOD, CONISTON, LANCASHIRE,
Thursday, 24th November, 1881.

MY DEAR QUEEN,—It's very nice getting these pretty letters of thanks with a little love at the end of each, which one can save up and keep, and it will make ever so much in time, won't it?

I've been looking through my books to find some more that would be nice for Whitelands, partly to get another letter! and partly because I'm ashamed to have pretty books and never use them, and practically I find that nearly all my books now get mildewed on my shelves for want of use.

I hope one that I'm sending is pretty safe, for it has always been near to me, that's near the fire too, in my study—the Hungarian Noble's book on the wild plants of Hungary.[2] It is done like a gentleman; and there is a certain old Dresden china look about its cover which one doesn't get nowadays! Also the plates are so well and yet so simply drawn that they almost seem good enough for standards of right botanical drawing, and may be copied with extreme advantage.

The two volumes of Italian birds are very good for modern work, and

[1] [These three letters appeared in *St. George*, 1901, vol. iv. pp. 44–46. The first two had already been printed (1) in the *Nineteenth Century*, May 1895 (see above, p. 297), and (2) as letters 41 and 42 in *Letters from John Ruskin to Rev. J. P. Faunthorpe*, edited by Thomas J. Wise, privately printed 1895, vol. i. pp. 91–95 (where the name of Ruskin's correspondent is given, Miss Ellen Osborne).]

[2] [See below, p. 357.]

parts of the plumage are extremely well and carefully drawn.[1] The two thin folios of heaths may interest the botanical class, and are good thorough work. Finally the book on palms is one which I did get so far in using as to cut it all to pieces, and lose most of the text. That's my usual elementary operation, and then I begin to make something of what's left. But I see well enough I shall never do, or say, anything about palms, and the wrecks of the book may be helpful here and there to the classes.

I thought it immensely sweet of the Principal to accept some ruins of the like kind of my own old working books; please give him my love and say how pleased I was with his letter as well as yours! Ever, my dear Ellen, as far as my poor little "ever" may reach,

Affectionately yours,
J. RUSKIN.

I'm greatly tempted to send you Mrs. Severn's and Miss Gall's letters to me—but I suppose it "wouldn't be good for you."

14th December, '82.

MY DEAR ELLEN,—I'm so glad to have a letter, but I wish it had said you'd come to see me, instead of asking me to come to Chelsea, for I've got into a perfectly mountain-anchorite temper in Italy (only that I don't mistake young ladies for imps when they come to cheer me a little), and can't really stand the excitement of going out, when I've to speak or be spoken to, and I should *want* to talk to all of you and be tormented because I couldn't.

As it chances, I *am* going out on Friday, but only to the corner of a private box to see Irving,[2] who has so much power with the public that I want to see how he gets—and how he uses—it.

But I'll come some afternoon quietly before you break up. Tuesday? Would that do?

My loyal love to you and the reigning Queen.

Ever your affectionate,
J. RUSKIN.

3. LETTERS TO MISS MARTIN AND THE ROSE QUEENS AT CORK

BRANTWOOD, CONISTON, LANCASHIRE,
25th January, 1885.[3]

MY DEAR MISS MARTIN,—I am entirely happy in your letter, and account of the School—at least, I should be so, if the satisfaction were not abated by regret (I do not say remorse, for I have really not been able to do half what I meant, this Autumn) that I have in no wise yet helped or furnished you in work for which I have so dear sympathy.

[1] [See below, p. 357.]

[2] [For Ruskin's estimate of Irving, see (in a later volume of this edition) a letter of February 6, 1880, reprinted from *Arrows of the Chace*, 1880, vol. ii. p. 262. The play on the present occasion was *Much Ado about Nothing*.]

[3] [This letter is reprinted from *St. George*, vol. iii. pp. 223–224.]

The best and simplest reply to your question—or rather, signature to your own already given and right answer—will be the institution of a May Queen day there, as well as at Whitelands, of which the symbol may be, not a Maltese, but true Irish cross, or Irish and Ionese, for the great religious power of the Celt is alike in St. Patrick and St. Columba. Certainly the most beautiful hawthorns I have ever seen in my life were at Dublin, but I doubt not in milder Cork and Southern climate the true Rose of May blooms as fairly, and so we will have that for the ornament of our Irish Cross.

For the Queen's gift at a girls' school, the books should be real girls' books—we will have all Miss Edgeworth's for young people, and I'll think of others.

I'll soon send you some drawings, etc. In sad haste to-day, I am ever most truly and affectionately yours,

J. RUSKIN.

BRANTWOOD, CONISTON, LANCASHIRE,
6th May, 1885.[1]

MY DEAR ROSE QUEEN,—I rejoiced in your writing to me, and in all I was told of your pleasure, and of the general pleasure, in your May-day of consecration—I use that word rather than coronation. It would be well if all Kings and Queens were taught that coronation is a mockery without that nobler adjunct. I have never yet written quite all that I hope this May Queendom may indeed come to, leaving it at Whitelands to Mr. Faunthorpe and to the grave English girls. But don't you think it would be a lovely thing if Irish girls (I am beginning to write wildly, because I get rather off my head when I think of them) were to give the first example to Europe of a perfectly sacred and happy Monarchy?

You write to me that you have been fortunate and happy in being chosen. Yes, you are so—in having to such degree gained the affections of your companions. You would not have been vain enough to think, unless I had put it in your head, that they should be fortunate in having you for their Queen? But if through all the year you make it your chief purpose to think of the little things that might please them, and to be yourself, without affectation and in sincerity and simplicity, a Queen fulfilling the political maxim in all truth, "The Queen can do no wrong," may not your coronation be the beginning of perhaps the very best and happiest part of their education and yours?

I am going to ask Miss Martin—who I do not doubt feels with me in these things, as I know our principal does—to invest you with as much of her own authority as she thinks you can wisely use, and I hope your companions will be happy in the concession to you of a right of a final decision in things among themselves debatable. And if perhaps you would let me—I was going to say, be grand vizier, but St. George would not like the Turkish title, and as he detests all Parliamentary

[1] [This and the seven following letters are reprinted from *St. George*, vol. iii. pp. 206–212.]

Governments, would still less allow one to be Prime Minister, will you consult St. Patrick on the matter and appoint me, as he may judge best, to some position about Court, where I might be permitted to share in your Majesty's counsels? I believe that with St. Patrick's and St. George's blessing many little queenly acts of grace might be devised, which will be remembered in history, and happy more and more in their carrying on by some future reigning sovereigns.

And wherever you place me, or how far you may or may not honour me with participation in your benevolent and prudent measures undertaken for the common good,

Believe me, my dear Queen,
Ever your Majesty's loyal and loving servant,
JOHN RUSKIN.

BRANTWOOD, CONISTON, LANCASHIRE,
May 7th, 1886.

MY DEAR QUEEN,—It was very sweet and good of you to write to me, but I can't write you a play letter of coronation formality to-day, for I have only time to ask if I may have the two photographs instead of the one of yourself, and a maid of honour or so besides, and I want you to write me another letter—"confidential"—telling me how you mean to carry on the government.

You don't intend to let yourself be put on the shelf out of the way, like poor Queen Victoria,[1] I hope?

Ever your loyal subject,
JOHN RUSKIN.

BRANTWOOD, CONISTON, LANCASHIRE,
23rd May, 1886.

MY DEAR QUEEN,—I must write a quite rude, but not disloyal letter in all haste, to beg your Majesty to say the kindest and prettiest things that even your Majesty can think of, for me, to the girlies who gathered the Giulietta[2] for me, which was indeed the first I had seen this year, and which came in the loveliest and contentedest manner—and next to thank those two maidens of yours, for me, and next to thank Miss Rose herself, for the lovely lettering and painting. Who did the lettering?—it is the best I have ever seen on a card of the kind; and the rose painting is extremely good and clever, but I'm going to send Miss Rose a little talk about it to herself—and so, dear Queen, I remain your devoted and loyal subject,

JOHN RUSKIN.

I think I never wrote so shapeless and over and over a letter, but there's only short post to-day and I've put off answering too long.

[1] [Compare Vol. XXVII. p. 165 *n.*]
[2] [Ruskin's name in *Proserpina* for Polygala: see Vol. XXV. p. 451.]

BRANTWOOD, CONISTON, LANCASHIRE,
27th May, 1886.

MY KIND QUEEN,—It is ever so nice of you to send me these pretty photographs and to let me see Miss Archdall's letter.

That is just what I want the girlies to do, to enjoy playing—partly with seriousness—at having a Queen to love and obey. Do you know the story of the olive merchant in *The Arabian Nights*?

I have written my name in your nice birthday-book (which I hope will return by this post) though the verses are not very true for me,—I always wanted to choose!

I think you should order your subjects to address your letters, as I have this one; it does not clash with the great real Queen's title, and it is much pleasanter for you, as well as easier to be "dear" than "gracious."

Ever your loyal subject,
JOHN RUSKIN.

BRANTWOOD, CONISTON, LANCASHIRE,
18th June, 1886.

DEAR MAUDIE,—The milkworts are all safe here from London, looking lovely still—and they gave great delight in London besides. But what lovely names you all have. I shall have to find flowers to call Kathleens and Ninas and Myras. It's very tiresome there are not more pretty flowers instead of nettles and dandelions. . . . Perhaps if we were all to try to be as good as good could be, the fairies would make some new flowers for us. When you all have "Home Rule" in Ireland you'll all try to be good, won't you?—and have no weeds in Ireland—please St. Patrick.

Ever your loving,
JOHN RUSKIN.

It was pretty of Hugo to send me some too. I hope he'll be a St. Hugo some day.

Sunday, 12*th May*, 1889.

MY DEAR MAUDE AMY,—A Queen of the past is not an ex-Queen. The past when it is lovely and right is our own, and others' own, more than the present; but as much is to be hoped from the coming dynasties, now that their meaning is better known. I want you who have so gracefully enthroned them to take your due part in their power, which if I live yet a little while longer may, I trust, help me in making school education happier and simpler than it is now, by fixing the attention on fewer and more real things, but beautiful things and precious as their own youth, in partly being the image of it.

I can't send you rose buds that will not (if you choose to call them so) too soon be ex-rose buds. But I can send you crystals and drawings, and King or Queen birds' feathers, and the like, which I should like each Queen in succession to present to the school at a festa corresponding to

the Harvest Home, which we must leave it to our Empress, Miss Martin, to determine time and manner of—but to-day, having them under my hand, I set aside for you to present at once, in memory of the past Queens, a little nugget of pure gold, with pure quartz, an equally pure piece of crystalline silver, and an untouched rock crystal, presenting the most beautiful iridescent colours in their own rainbow (sun-bow, I suppose we shall have to call it, in memory of the past sun, when all the world is hidden in smoke by modern science) that ever I saw, and it is better now that your bright children's eyes should have them to see, than that they should fade before my aged ones.

Our Sunday post is early, and I can't write a letter, as it seems, or get anything registered till to-morrow, but I have been weighing them in my hand and rather exulting over them, and they will make you all rather happy and proud, I think, in the brightest way, in the way that God meant the gold and the crystal to guide innocent human thoughts into.

I can't write more to-day, but please give my devoirs to the Queen Regnant, with whom I hope to arrange the next pieces of the series, and with much love and thanks to yourself,

Believe me still your faithful servant,

J. Ruskin.

Mid-May, 1889.

Dear Maude Amy,—I must just add a word or two about your crystal to what I have said in Lizzie's letter. Yours at first looks dark, but seen with the little glass I have put up for you with it, you will find it is a fairy mountain, with fairy-land and fairy-lights within—there is neither beginning nor end to the wonder of it. Take care that nobody is allowed to look at it till they have learned to hold things without dropping them (a beautiful young lady's skill and faculty!).

Your glass is prettier than the Queen's, but the Queen's is the best and exactly right for all practical purposes. In using the word "crystalline" of the native silver, I anticipate what you will have to learn, that metals really cubic in the system of their crystalline form can build, or weave, or work anything they choose to, out of infinitely minute cubes.

Native silver is most frequently "capillary," like this piece (from *capillus*, Latin), but seldom so massive in the tress.

Ever affectionately yours,

John Ruskin.

Brantwood, *Monday, in Mid-May*, 1889.

My dear Rose Queen,—I must take your Majesty's grace for granted in allowing me to write in seeming haste what is chiefly in my mind, not before I forget, but while I have still power enough to say, with, I trust, some of my old clearness; for I *did* try to be clear, and was, if the reader had patience with me.

I like your letter better and better as I re-read; I was not quite pleased at first, because it seemed to me the pretty brooch was more in your mind than the responsibility of your throne, but I see in Maude Amy's letter

that you were utterly taken by surprise, and the way you speak of your sister queens (just the right word) and of your pretty subjects is just as it should be. But now—don't be frightened—this that I have to say is—well, 'tis not too serious, I hope; but it may be that I shall not be able to say it to the next queen, so at present do you lay it to heart.

The chief danger for young girls in this great "to-day" of their own and the world's age is the temptation to restlessness, whether in curiosity, pleasure, or pride. I want them all to be earnestly, thoroughly, thoughtfully intelligent of what is close to them and under their care, happy not in one day as the happiest of their lives, but in the daily current of their time, and proud in rightly knowing what they have joy in knowing, and rightly doing whatever they are called upon—not by Fame, but by Love—to do for any who love them, for all who are dependent upon them.

That's enough sermon, if not for you, anyhow for me, to-day, because I want you to begin by looking attentively at the four little crystals I send you (by this same post, I hope) with Maude Amy's more valuable ones in substance—these are not less valuable in lesson. The little dark one is a typically perfect in form crystal of quartz, the two terminal pyramids meeting without any column between. The three clear ones are typically pure crystals who have done the best they could under the conditions of their life, but also have shown a power almost peculiar to rock-crystal, of ascending obliquely as a tree can grow obliquely when it ought to. No diamond, nor ruby, nor beryl, nor emerald can do anything of this sort—they can't be happy unless they have all their own way.

Look at the crystals with your subjects when they have time, using a common magnifying glass: I send you one for yourself, such as every girl should keep in her—waistcoat pocket! always handy. And this is a very solemn last word for to-day: never use a microscope.[1] Learn to use your own two eyes as God made them to see His great works, as He made them, for Queens and Peasants too.

Ever your loving subject,
JOHN RUSKIN.

If you can write to me easily, and what you care to say, or ask for, it will be very nice for me.

BRANTWOOD, CONISTON, LANCASHIRE,
8th June, 1886.[2]

DEAR MISS ROSE,—I have a letter from Miss Martin to-day giving me the most thrilling and enchanting accounts of the way you won't do horrid things, and a great deal more about you, which makes me sure you are exactly the sort of girl I've been looking for and wanting to teach altogether myself, this ever so long. So, *will* you just try me for a bit? Your roses—for which ever so many and many thanks—are quite living and glowing; but they are not quite so soft as real roses are, and their green leaves curl about too much. The beauty of a rose leaf is in being very flexible, and not letting itself being put out of its own way.

[1] [Compare Vol. XV. pp. 405, 409; Vol. XXVI. p. 114.]
[2] [This and the next letter, addressed to Miss Rose Graves, of the Cork High School, are reprinted from *St. George*, vol. iv. pp. 290–291.]

Will you please try to do the bit of bud and leaf enclosed—any colour of not too dark grey writing-paper will do? They are natural size of the dearest little rose—that is, if only it were just the least bit less thorny. The big leaf is enlarged, however, to show the odd flat top. If you find them too small for you, I'll send you a bolder copy. This is only just to ask leave to have you to teach—and be

Ever your grateful,
(Signed) J. RUSKIN.

BRANTWOOD, 14*th September*, 1886.

DEAR MISS ROSE,—I am so very glad of your letter—and will help you all that ever I can. I think we shall get some sunsets done some day, but there must be no more idling, and mere feasting of eyes.

Surely your hand is changed? Before my illness did not I get a little word from you, which I did not mean to lose, but cannot find, written in a dainty little ripple of a hand *as small as this*, saying you would do all I told you?

I think you ought for the first practice to determine to write a pretty upright hand. It leads to much in drawing and thinking too. I'm always trying to form mine; still at eighteen it can be done in a month.

Ever affectionately yours,
(Signed) JOHN RUSKIN.

Please draw or paint a little bit of anything to send me soon.

V

THE RUSKIN CABINET AT WHITELANDS COLLEGE[1]

(1883)

I. RICHTER[2] (1–15)

Notes from Professor Ruskin's Letters to the Principal

"I SEND you to-day the first nine of the sixty subjects for your Cabinet, with a few comments and explanations. Will you kindly let Mr. Williams (of Foord's) mount them up to the outer line, so as just to show the pencilled numbers—in my usual bevelled mounts,—and gradually I will fill your sixty with pretty things."—*Brantwood, 14th Oct.*, 1881.

"I was looking out some more Richters for you. They'll come to-morrow—six to be mounted, forming 15 with the nine you have—one quarter of the whole intended series. Those which I have rejected, for various reasons, from the two series of the Daily Bread and Sabbath, are unnecessary to their full chord, or discordant with it.

"To-day I send you the Child Book [Der Kinder-Engel] for general lying about on tables—never anything more heavenly has been sent down to earth since Angelico."—*Brantwood, Oct. 30th*, 1881.[3]

[1] [This section of the Appendix reprints Ruskin's notes from a pamphlet with the following title-page :—

The Ruskin Cabinet | at | Whitelands College. | Notes on the Sixty Pictures | By | Professor Ruskin, LL.D. | Written for the use of Whitelands Students: | The Introductory Notices, &c., By the Principal | The whole forming a munificent Gift to the College, by | Professor Ruskin. | With Appendices of Mr. Ruskin's Gifts and Loans to the College. | Price One Shilling. | 1883.

Octavo, 24 pp. Issued stitched in green paper wrappers, lettered on the front: "The | Ruskin Cabinet. | Whitelands College. | 1. Richter. 1 to 15. Page 3. | 2. Dürer. 16 to 30. 10 | 3. Turner. 31 to 60. 14 | 1883." The notes were also printed in the *Ruskin Reading Guild Journal*, 1889, vol. i. pp. 62–63, 95, 143–145, 368–371.]

[2] [For other notices of Richter's work, see Vol. XV. p. 224, and Vol. XXIX. pp. 594, 595.]

1. "THE BREAD WHICH COMES DOWN FROM HEAVEN"

St. John vi. 33.—"For this is the Bread of God which came down from Heaven and giveth Life to the World."

Meaning also the Sacrament of Cleansing.

Eve's apple on the left, the red cross on the right.

The fountain opened for sin in the middle.

Celestial mountains above; Earthly Paradise, that is to say. An ordinary scene in the Tyrol, below. I don't know the meaning of the little birds on the fountain-pipe, nor whether the angels on the ground, on the Madonna's left, are meant to be learning lessons.

2. "THE DEW OF THE MORNING"

Top.—"Morning dew."
Bottom.—"Blessing still comes from above."

Typically the wakening of infancy, one angel guides it, another brings it flowers, but the greatest sings to it. The dew falls only on the ploughed open field, fenced in from the wild-wood. Morning prayer at the Chapel in the distance. Full sunrise behind. The birds are flying up and singing. I do not know the meaning of the one above the little cage.

The central group is, in its kind, one of the most beautiful things ever produced by Art.

3. "THE SOWER"

Top.—"Sowing."

"Some fell by the wayside."

I suppose the legend, which Whitelands will translate, explains the meaning.

4. "HARVEST" (*Ernte*)

Needs no explanation. It is the least meritorious of the series. The central figure at first sight appears affected in its attitude; and the rainbow, and storm effect, are very poor. I believe, however, that the central figure will be found almost exactly true to the reaper's action in lifting [part of] a sheaf, out of heavy standing corn, when one sickle cut fills the arm; and I believe the sense of the *Wave offering* is mingled with the triumphant sustaining of the load. The rainbow of course indicates the promise that "harvest shall not cease."[1]

5. "THANKSGIVING"

Top.—"Thanksgiving of the Reapers."
Bottom.—Psalm cvi. 1: "O thank the Lord for He is friendly and His mercy endureth for ever."

At Evening Prayer as the sun goes down. The youngest child has fastened its wild flowers to a little cross, and is eagerest in thankfulness. The dog is not without his part in the worship.

[1] [Genesis viii. 22.]

6. "THRESHING"

[*In Der Schenne*, No. 8.]

BOTTOM.—Heb. xiii. 16: "To do good and distribute forget not; for such an offering pleases God well."

(In symbol) St. Matt. x. 42: "And whosoever shall give to drink unto one of these little ones a cup of cold water only, in the name of a disciple, verily I say unto you, he shall in no wise lose his reward."

The first beaten out corn, given to the poor,—the birds also have their part, wild and tame.

N.B.—The peacock atrociously ill-drawn.

7. "THE BAKER'S"

TOP.—"At the Bakehouse."

More definitely the town-baker's, who provides bread within the walls. His daughter waters the roses in her window garden. In the foreground the sister carrying home her brother and his breakfast; a lovely jest.

8. "AT BREAKFAST"

"All eyes wait upon Thee, Thou givest to them their food at the proper time. Thou openest Thine Hand and fillest everything with blessing."

I must leave to the interpretation of the College.

9. "MOONRISE AT DAWN"

"Who never his bread with tears has eaten,
Who never many weary sorrowful nights
Upon his bed has sat weeping,
He knows you not, you heavenly powers."

10. THE SUNDAY

In sunshine and flowers and cloud, hallows the six working days—their work being:—

Monday	Literature.
Tuesday	Dressmaking.
Wednesday	Spinning.
Thursday	Harvesting.
Friday	Carpentering.
Saturday	Fishing.

The days are indicated by the planetary signs above:—

		French.
Monday	by the Moon	Lundi.
Tuesday	,, Mars	Mardi.
Wednesday	,, Mercury	Mercredi.
Thursday	,, Jupiter	Jeudi.
Friday	,, Venus	Vendredi.
Saturday	,, Saturn	Samedi.

11. SUNDAY BREAKFAST

PSALM cxliii. 8: "Cause me to hear thy loving kindness in the morning."

A perfect type of lovely Christian life in Germany.

Note that although the furniture is plain, and the life poor, the architecture is to all generations. The chamfer in the stone of the window-jamb, means a strength, as of Warwick Castle.

12. Grandmamma and the little things stay at home.

The distant landscape may be Rhine or Danube.

13. The Church.

I only wish I could go there, in Germany.

14. Sickness.

15. Good-night.

A little forced compared to the rest, but very beautiful.

II. ALBERT DÜRER (16–30)

"These will not give nearly so much pleasure, but in many respects will be more instructive, being much stronger art, than Richter's.

"They are fine impressions of 12 of Dürer's woodcuts from the Life of the Virgin; and eight (in 2) of his small engravings of the Passion; with 3 separates plates (in 1). The only general comment to be made on them is, that nobody need like them if they don't; and that if anybody will copy any bits of them in pen and ink, they will generally be stronger, sadder, and wiser after that enterprise."—*Brantwood, Dec. 9th,* 1881.

16. Joachim and Anna (the traditional Father and Mother of the Virgin) at the Beautiful Gate.[1]

17. Birth of the Virgin.

18. Youth of the Virgin.

19. Marriage of the Virgin.

20. Visit of Elizabeth.

21. Nativity—and the Shepherds.

22. The Magi.

23. Mythic. The Virgin and all Saints.

24. Presentation.

25. Life at Nazareth.

26. Finding Christ in the Temple.

[1] [For the subject, see *Giotto and his Work in Padua,* Vol. XXIV. p. 58.]

27–30. DEATH

"The other plates are still more wonderful as engraving. But Dürer has the universal German fault of being better able to engrave Thorns than Flower-blooms."[1]

III. TURNER (31–60)

31. Sketch for lines of composition.

Bridge near Windsor. By his own hand[2]—of the great early time. No question what the form of trees shall be.
A type of delineation rightly so called.

32. Photograph from the water-colour drawing made at Farnley, to answer a guest's question at breakfast—what a ship of the line was like? The drawing was finished when the questioner with the rest of the party came back from shooting.

Of great early time. Unsurpassable.[3]

33. Upper fall of Reichenbach.

Photograph from finished water-colour. Drawing of the same period. (At Farnley.[4])

34. Vevay.

Drawing of the same time (Photograph of) How to paint Oak Trees! (At Farnley.)

35. Facsimile of one of his sketches from nature on his first Italian Journey. Naples.

Facsimile by Mr. Ward. Original in National Gallery.[5] Example of Turner's fixed manner of sketching throughout life—the utmost possible quantity of information put into the smallest possible space, but *always* arranged for a perfect picture. The original is in pencil, and so was the copy at first, but, nobody seeing the quantity that was in it, I made Ward pen the distance over the pencil, except Sorrento and Capri on the horizon, and stopped him, at the foreground,—finding the lines became scratchy and insensitive,—but the foreground has been a good deal rubbed out since—by my carelessness and to my sorrow.

36. Photograph from the realisation of one of the twenty or thirty Neapolitan subjects thus obtained. (At Farnley.)

[1] [Nos. 28 and 29 each contain four small subjects from the Passions, and No. 30 the frontispiece, the Man of Sorrows, and the Crown of Thorns.]
[2] [In charcoal on blue-grey paper.]
[3] [This drawing is described in *Pre-Raphaelitism*, § 55, where in this edition a Plate of it is given (Vol. XII. p. 386).]
[4] [This drawing is mentioned in the *Turner Notes*, No. 20 (Vol. XIII. p. 425).]
[5] [No. 333: "Naples from the South." For references to the drawing, see Vol. VII. p. 247, and Vol. XXII. p. 30 *n.*]

37. Engraving of Drawing of Narni, made soon afterwards for Hakewill's *Italy*. (At Brantwood.[1])

38. Facsimile of Vignette of Galileo's villa, made about the same time for Rogers' *Italy* [p. 115] by Mr. Ward. (In National Gallery.[2])

39. Engraving of Yorkshire Drawing. Richmond. Of finest middle time. (At Brantwood.[3])

40. Engraving of Yorkshire Drawing. Heysham. Morecambe Bay, and Coniston old man, in the distance.[4]

41. Engraving of Arona (on Lago Maggiore). Drawing of finest late time. (At Brantwood.[5])

42. Caudebec. Facsimile of one of the Studies in Colour for the *Rivers of France*. Copy by Miss Jay. (In National Gallery.[6])

43. Etching for the Plate of Holy Island. (*Liber Studiorum.*)

44. Finished Plate of Holy Island. (*Liber Studiorum.*)

45. Finished Plate of Mill near the Grande Chartreuse. (*Liber Studiorum.*)

46. Rome—composition.

The Capitol, Forum, and Arch of Severus, seen through Arch of Titus (brought up half a mile in order to manage it).
A (poor) child's Funeral passing by the Arch of Severus.[7]

47. St. Peter's, with the castle and bridge of St. Angelo unaltered, but the largeness of dome a little exaggerated.[8]

Both these vignettes belong to the *Italy*.
Best central Turner time.

48–49. Sketches from nature, afterwards touched with pen. On the Seine. (Marly.)

Finest late period.[9]

[1] [The original drawing was No. 19 in Ruskin's exhibition of 1878: see Vol. XIII. p. 424. In the actual arrangement of the Cabinet, Nos. 37 and 39 are transposed.]
[2] [No. 221: see Vol. XIII. p. 618.]
[3] [The original drawing was No. 27 in the exhibition of 1878: Vol. XIII. p. 430.]
[4] [No. 25 in the same exhibition; *ibid.*, p. 429.]
[5] [No. 67; *ibid.*, p. 456.]
[6] [No. 129. For notices of the drawing, see Vol. III. p. 464, and Vol. XIII. p. 97; and for Ruskin on Miss Jay's copies, *ibid.*, p. 578.]
[7] [This is a copy by Mr. Ward of Turner's drawing for Rogers's *Italy*, No. 216 in the National Gallery.]
[8] [This copy (not by Mr. Ward) is of No. 218 in the National Gallery.]
[9] [Copies by Mr. Ward.]

50. Town on Loire (I forget which).

Sketched from nature, touched with colour.[1]

51. Beaugency on the Loire.

Colour Study for a Drawing. Superb.[2]

52. Blois—Château de.

Study for Drawing. Superb.

(Copy of writing on back of Drawing—"Château de Blois, by Mr. Wm. Ward. Copied for me from Turner's Study in the National Gallery.[3] Excellent.—J. RUSKIN.")

53. French Lugger off Lighthouses of the Hêve.

Lovely (and invaluable as a practice copy).

(Copy of writing on Drawing—"Lighthouses of the Hêve. Copied for me from Turner's Study in the National Gallery. Admirable.—J. RUSKIN."[4])

54. Honfleur. Study for finished Drawing.

Excellent for practice copy.

(Copy of writing on back of Drawing—"Honfleur, by Mr. Wm. Ward. Copied for me from Turner's Study in the National Gallery. Excellent.—J. RUSKIN."[5])

55. Large Seine Steamer.

(Wonderful, but I want Mr. Ward to look if there be not something wrong in the apparently doubled hull.—J. RUSKIN.[6])

56. Rouen. South Avenue.

Study for Drawing. Superb.[7]

57. Mr. Ward is to fill with my favourite Golden Avenue.[8]

58. Luxembourg.[9]

[1] [A copy of "Nantes"—one of the drawings given by Ruskin to Oxford (Vol. XIII. p. 559); the copy is by Mr. Macdonald.]
[2] [Copy by Mr. Ward of No. 119 in the National Gallery. On the back in Ruskin's handwriting, "Vintage."]
[3] [No. 121.]
[4] [By Mr. Ward. No. 104 in the National Gallery.]
[5] [By Mr. Ward. No. 108 in the National Gallery.]
[6] [By Mr. Ward. No. 105 in the National Gallery.]
[7] [A copy by Mr. Ward of No. 114 in the National Gallery.]
[8] [The frame is actually filled with a copy of Turner's drawing of the Château of Amboise—one of the drawings given by Ruskin to Oxford (see Vol. XIII. p. 559). The copy is by Mr. Macdonald (see above, p. 82).]
[9] [A copy by Mr. Ward of No. 188 in the National Gallery.]

59. Mr. Ward is to do another Luxembourg.[1]

60. For summary of meaning of the Sixty Drawings.

Solomon and the Queen of Sheba! ! ! (By Carpaccio.[2])
Copied from St. Louis' Church at Venice by Mrs. Henry Goodwin.

Brantwood, Feb. 8th, 1883.[3]

PICTURES, ETC., IN REFECTORY

1. Copy, by Mr. Ward, of Turner's vignette, "The Farewell."[4]

"The last vignette in Rogers's *Italy*, carefully gone over by myself, and the fortress outlines nearly all mine."

"The original was a forenoon's work of Turner's, done between breakfast and lunch; and it is a perfect example of pure water-colour in its simplest and best execution. I have left it in a wooden frame for convenience in copying."

"This is a gift to the College, but I should like them to make me a copy of it themselves some day or other."

2. St. Ursula's Dream. Photograph from the Picture at Venice by Carpaccio.

3. Holy Island Cathedral. *Liber Studiorum* of Turner.

[Two states of the Plate.]

4–15. A series of 12 Birds, framed (from Bettoni's *Birds of Lombardy*), coloured, with nests and younglings.[5]

[1] [The frame is actually filled with a copy of Turner's drawing of S. Maria della Spina, engraved in vol. i. of *Byron's Works*, 1834. The drawing is one of those given by Ruskin to Oxford (Vol. XIII. p. 560); the copy is by Mr. Macdonald (see above, p. 82).]

[2] [This is the picture discussed in *St. Mark's Rest*, §§ 192, 193, 199 (Vol. XXIV. pp. 358–359, 363. Ruskin there declares himself unable to explain the picture, which shows Solomon and the Queen "at the opposite ends of a little wooden bridge . . . and the question seems to be which shall first set foot on it." The incident is taken from the Legend of the True Cross: "The Queen of Sheba was about to cross the bridge, when, seeing in a vision its future destination, she refused to walk over it . . . and she told King Solomon that on this holy wood would hang One who should be the saviour of Adam and all his posterity" (see Mrs. Jameson's *History of Our Lord*, vol. ii. pp. 386–387).]

[3] [Here the catalogue of the Ruskin Cabinet ends. The pamphlet continues with Appendix I. (p. 21) containing Ruskin's notes on some minerals presented by him to the College. The notes are printed in Vol. XXVI. p. 528. Appendix II. (pp. 22–23) is entitled "Professor Ruskin's Gifts to the College," and enumerates first various books given by him (see above, p. 339, and below, p. 357); and, next, the pictures as in the following text above.]

[4] [No. 208 in the National Gallery. See Vol. XIII. p. 617.]

[5] [See above, p. 340; and for other references to the book, *Love's Meinie*, Vol. XXV. pp. 30, 78.]

PROFESSOR RUSKIN'S LOANS TO THE COLLEGE

IN REFECTORY

1. The South Door of Florence Cathedral (water-colour).[1]

2. The Window in Carpaccio's Dream of St. Ursula. Oil.[2]

3. The Background of Carpaccio's St. Jerome and the Lion. Monastery of Bethlehem. Oil.[3]

4. Prout's two views of Micklegate Bar, York.—("Two of the old gates of York—original drawings by Prout, this is a Loan—to be copied by any one who can, and returned to me; the frame to be retained, which is a gift to the College."[4])

5. St. Ursula, by Caterina Vigri.

"St. Ursula with four saints; the nun, Caterina Vigri, who painted the picture, at her feet.

"Copied admirably in colour but faultfully in the faces, by Mrs. Henry Goodwin. But an admirable example of Venetian colour and composition of the best time. Only a Loan. But I hope some one will be able to copy it for the Institution, putting the faces to rights."[5]

IN THE GOVERNESSES' ROOM

6. Copy of an Angel in Pollajuolo's B. Virgin, by Mrs. Herringham.

7. The Great Picture of St. Mark's, Venice, by Mr. J. W. Bunney.

This picture cost Mr. Bunney the labour of six hundred days.[6]

Some drawings, not mentioned in the pamphlet reprinted above, were also presented by Ruskin to Whitelands College. These are:—

Foreground Study.—*Water-colour drawing by Ruskin.*

"Cujus Animam."—*Water-colour drawing by Walter Duncan* (1883).

A May Dance.—*Water-colour drawing by Kate Greenaway* (1884).

Two Illuminated Letters.—*By J. J. Laing.*

[1] [By H. R. Newman; now at Sheffield (above, p. 208).]
[2] [Copy by J. W. Bunney; now at Sheffield (above, p. 195).]
[3] [Study by Signor Alessandri; now at Sheffield (above, p. 197).]
[4] [The originals were returned to Ruskin; and their place is taken by copies (1892) by Mr. G. de Laland, French master at the College.]
[5] [Mrs. Goodwin's copy was returned to Ruskin. A copy of it by Mr. G. de Laland now hangs in the ante-chapel of the College. For references to the picture, see *Guide to the Academy at Venice*, Vol. XXIV. p. 185.]
[6] [These two pictures are now at Sheffield: see above, pp. 194, 202.]

Ruskin also presented many books to Whitelands College, and some of these have notes or inscriptions by him or are otherwise of interest in connexion with his own works. One inscription is printed above, p. 339. Among the other books are:—

A manuscript copy (made for Ruskin) of the text (in two vols.) of the *Herbal of Benedetto Rino*, in the Library of St. Mark, at Venice, with 460 plates copied in colour (in two more volumes).—This Herbal is referred to in the Catalogues of the Oxford Collection (Vol. XXI. pp. 98, 231). The copies of the drawings were doubtless made by Signor Caldara (see Vol. XXVIII. p. 583 *n.*).

An illuminated MS. of the Koran.—For Ruskin's inscription, see Vol. XXVIII. p. 426 *n.*

Serrurie du Moyen Age et de la Renaissance, par I. H. de Hefner—Alteneck, Paris: 1870.—On the leaf before the title-page is the following characteristic entry by Ruskin (here reprinted from the *Ruskin Reading Guild Journal*, June 1889, vol. i. pp. 184–185):—

> "Note generally that the compiler of this book was an ass—and that the apparently fine engraving has, nevertheless, lost all the best qualities of the best things, of which also the ass-compiler has chosen about one per cent., as will be seen by the appended marks.
>
> "I have roughly run through this book, marking the designs as well as their mixed character admits:—
>
> "+ means good, + + better, + + + best.
>
> "B, bad in the sense of stupid and vulgar.
>
> "D, damnable in the sense of abused skill and vile aim.
>
> "B + means essentially bad with good under qualities.
>
> "There is no mark of + B, because if a thing is essentially good its failings are never to be minded. And no mark of BB, ∴ when a thing is essentially bad, it doesn't matter *how* bad.
>
> "JOHN RUSKIN. 1*st August*, 1880."

Descriptiones Plantarum Rariorum Hungariæ. 3 vols.—Referred to in Ruskin's letter to the first May Queen; above, p. 340.

Gruner's *Orvieto Cathedral.*—See Vol. XXIII. p. 170.

VI

RUSKIN AND THE BOOKSELLERS[1]

(1890)

IT is a far cry from Paternoster Row to Sunnyside, at Orpington, where Ruskin's publishing was for many years exclusively, and is still in part, carried on. The noise and bustle of a great commercial establishment are exchanged for a quiet little family circle; and instead of the "city's central roar," you are surrounded by the hills of Kent. The system of business presents an even greater contrast. Other authors are content to grumble—individually or in incorporated societies—against the wiles of publishers and the tricks of trade. Ruskin shook himself free from the trammels, and established a publisher and bookseller of his own and on his own terms. This new method, described in *Fors Clavigera*,[2] had been some fifteen years in operation when, in view of the ever-recurring controversy between authors and publishers, I sought an opportunity (writes the author of *Studies in Ruskin*) a year or two ago of learning how the plan is found to work. Mr. George Allen inquired for Mr. Ruskin's wishes in the matter, and Mr. Ruskin kindly authorised him to tell me "everything I cared to ask, and show me everything I cared to see." The following, with such alterations only as have been necessary to bring the particulars up to date (1890), was the description, written at the time, of what is probably one of the most successful publishing businesses of the day:—

"'Mr. Ruskin has transferred his publishing,' said the trade circular contemptuously, some years ago, 'to the middle of a country field.' The remark was quite true. Sunnyside is a pleasant private house, standing in its own grounds, which slope down into one of the prettiest vales of Kent. Mr. Allen tells me that he is fond of roses, and the fame of his cabbages is known to readers of *Fors Clavigera*.[3] The place is only some twelve miles from London, but the scene is one of complete rural seclusion. Like his principal, Mr. Allen has his thorn in the flesh, for one uncompromisingly ugly cottage is visible to the right; but with this exception the view from the drawing-room windows stretches uninterruptedly over the vale

[1] [This section of the Appendix is reprinted, with curtailments, from ch. vii. of E. T. Cook's *Studies in Ruskin*, 1890.]

[2] [See the Introduction to Vol. XXVII. pp. lxxxii. *seq.*]

[3] [Letter 73 (Vol. XXIX. p. 21).]

to the Knockholt Beeches. On one of the walls there hangs, between some pencil drawings by Mr. Ruskin of his favourite Abbeville, a water-colour drawing of the view which Mr. Ruskin sees from his study window. It is drawn by Mr. Ruskin, and shows morning breaking 'along those Coniston Fells, and the level mists, motionless, and grey beneath the rose of the moorlands, veiling the lower woods, and the sleeping village, and the long lawns by the lake-shore.'[1]

"Behind Mr. Allen's house, at one side of his back garden, stands a substantial building which serves for warehouse. It is a valuable one. 'I have taken stock only recently, and I find we have £28,000 worth of goods stowed away. You see our business was not made; it grew. If I had foreseen its growth I should have built a more commodious warehouse, but we began in a humble way without one at all, and I cannot go on adding to it, or I should cover my garden in no time; so we have to utilise every inch of space, as you see; up there is the *Stones of Venice*; down there in the corner is the *Seven Lamps of Architecture*.' If the science of architecture consists in the adjustment of means to end, Mr. Ruskin's publisher has lit his author's lamps to some purpose, for a neater and better-kept warehouse you will not easily find. There are sixty-three different works (or editions) of Mr. Ruskin's in stock, most of them in various styles of binding. To keep all these in due place, so as to execute orders for one here and there every day, in what is hardly more than a garden outhouse, requires considerable skill. And then Mr. Ruskin's books are not like other people's, which are complete in one volume, or two volumes, or three. He has at least a dozen of them on hand, appearing in parts, at irregular intervals—a method which calls for quite as much method on the publisher's part as versatility on the author's.

"The issuing department is as heavily taxed as the stock-keeping. Ordinary publishers deal, of course, almost entirely wholesale. Most of their books are subscribed for by the trade, and subsequent country orders are concentrated by London middlemen. But Mr. Ruskin's leading idea was to eliminate the middleman. His agent is bookseller and publisher in one. The books are 'published by,' and for a long time were only 'to be had of, Mr. George Allen, Sunnyside, Orpington.' This, of course, entails a great deal of labour upon the central establishment, which in the ordinary course of the trade is divided among many hands. As Mr. Ruskin's books are all sumptuously got up, so they have to be all carefully packed. Every parcel is protected by straw or deal boards, and the sorting, packing, tying, weighing, and stamping make up a good day's work for all concerned. Her Majesty's Postmaster-General sucks no small advantage therefrom, but he affords no special facilities, and every afternoon Mr. Allen's man may be seen trudging off with his bundles on his back to the village post-office, a mile and more distant from Sunnyside. The bundles are heavy, but the result is not cumbrous. There was a great run on the new edition of the *Stones of Venice*, but every subscriber had his copy or copies despatched within four days of publication. *Præterita*, too, is very popular, but each part is punctually delivered within three days. In one respect, however, Mr. Ruskin's method greatly eases his publisher's labour. 'Mr. Allen has positive orders to attend to no letter asking credit.' This rule is not quite strictly enforced as against the trade. Obviously a bookseller could not be expected to pay for twenty copies, say, of the *Stones of Venice*, at four guineas each, before delivery, but prompt payment is expected and is made, and in the case of private customers credit is very seldom allowed. The accounts at the Orpington establishment—which Mr. Allen was good enough to place unreservedly in my hands—are comparatively simple, and what is more, are capable, of course, of being always kept close up to date. The value of every book disposed of is also immediately credited, and Mr. Ruskin's balance-sheet can therefore at any moment be precisely made up to the exact date. How many authors, I wonder, are in an equally fortunate condition!

"The readers will probably be surprised, I think, to hear what the staff is which

[1] [Vol. XIII. p. 409.]

discharges the various duties I have described. It consists of eight persons only, two of whom, it should be stated, are largely occupied not so much in the publishing as in the producing department. Mr. Allen himself is an engraver by profession. For thirty years he has been engaged as Mr. Ruskin's assistant in this matter. Readers of *Modern Painters* will remember Mr. Ruskin's compliment to 'Mr. G. Allen's accurate line studies from nature,'[1] and nearly all his later works —from the Oxford lectures to *Præterita*—have been engraved by the same careful and skilful hands. Mr. Allen, in his turn, is assisted in the engraving work by his second son. The eldest son and daughter are chiefly responsible for directing the details of the publishing work, while the remaining members of the family are the other 'hands.' Even so, I have not enumerated all the family tasks. More and more Mr. Ruskin has come, as he has said, to trust to his good friends at Orpington. At first he took an active part in superintending the issue of his books; but latterly he has merely said, 'Bring out such and such a book,' and they bring it out; 'Do this,' and they do it. Miss Allen, in addition to her duties as proof-reader, was mainly responsible, too, for the compilation of the *Ruskin Birthday Book*. 'Is not the establishment rather heavily taxed,' I asked, 'at times, when a new book, like the *Stones of Venice*, for instance, is issued?' 'Well, yes, it is,' was the answer; 'but what we have to do, we do. For one thing, there is no alternative. You see there is nobody in this village whom we could take on for emergencies; but besides that, we all have our hearts in the work, and have been determined from the first to make Mr. Ruskin's experiment a success.' Publishing at Orpington is, it will be seen, distinctly a home industry, and the Allens, as Mr. Ruskin says, in the Preface to the 1880 edition of the *Seven Lamps of Architecture*, are distinctly 'a helpful family.'

"Visitors to Sunnyside are not unnaturally a good deal surprised. 'Generally,' I was told, 'they will not believe it is the right house. They apologise for their mistake; they wanted "the shop"; will we kindly direct them to "Allen's"?' 'And have you had distinguished strangers among your customers, who have come in person?' 'Not very many. Mr. Darwin used to live a mile or two off, and members of his family came sometimes. Carlyle, too, came over once, when he was staying at Lord Derby's place at Keston. He was very interesting, and wanted particularly to know whether we didn't keep "a coo."' (It was after this visit, no doubt, that Carlyle wrote to Emerson of 'the way Ruskin has towards the bibliopolic world.') 'Visitors seldom understand that we can have any work to do. The greatest sceptic of all is Mr. Ruskin himself. When he was staying with us last year we tried to get him to come and help; but he was quite frightened at the parcels, and refused to believe that anybody really wanted to buy his books. We must take him for walks, he said, and so off we girls went with him to the flowers and the woods.'"

The foregoing report will show that Ruskin's new departure in publishing has, at any rate, carried out in practice two favourite ideals of the New Political Economy: it has established a happy village industry, and it has partially eliminated the middleman. How far it has succeeded in securing authors' profits and preventing "underselling" by the trade (for all Mr. Ruskin's books are retailed at their published prices, a fixed discount being allowed to the trade) will be seen from the following details, which Mr. Allen gave me respecting his sales and dealings, both with Mr. Ruskin and with the trade:—

"'I could even sell my books,' said Mr. Ruskin ten years ago in *Fors*, 'for not inconsiderable sums of money if I chose to bribe the reviewers, pay half of all I get to the booksellers, stick bills on the lamp-posts, and say nothing but what

[1] [Vol. VII. p. 8 *n.*]

would please the Bishop of Peterborough. I could say a great deal that would please him, and yet be very good and useful; I should like much again to be on terms with my old publisher and hear him telling me nice stories over our walnuts, this Christmas, after dividing this year's spoil with me in Christmas charity.'[1] Remembering this passage, and others of about the same date, in which Mr. Ruskin spoke, at the outset of his campaign against the publishing and bookselling trades, of the sacrifices it entailed on him, I asked Mr. Allen how the fortune of war had gone since then. 'It has been a winning game,' said Mr. Allen, 'and a gradually expanding business. It began sixteen years ago with Mr. Ruskin employing me to sell *Fors Clavigera*. His original battle was against the bookselling trade only. Messrs. Smith & Elder printed *Fors* at first, and I sold them. Mr. Ruskin objected to the principle of discounts and abatements adopted by the booksellers, and I was to sell *Fors* at a fixed price to all comers. Then came the "Revised Series" of his already completed works (*Sesame and Lilies*, etc.); these originally bore the double imprint of Messrs. Smith, Elder & Co. and myself. They were sold—in purple calf bindings only—in both cases, on the same terms as *Fors*. After 1873 Mr. Ruskin's connection with his old publishers ceased, and he gradually threw all his publishing on me. Since then I have undertaken publishing for other authors besides Mr. Ruskin. I am an engraver, and had no special knowledge of the publishing trade whatever. But the business has grown and grown ever since.'

"'Till it has reached—what?' 'Well, Mr. Ruskin has instructed me to tell you everything you care to ask, so I shall break no confidence if I show you these accounts. For instance, from the new edition of the *Stones of Venice* Mr. Ruskin has received already £1583 clear profits, besides leaving 1272 copies unpaid for.'* 'Is that his greatest success?' 'I cannot say yet, for the edition was only published last year. So far, I think, the *Seven Lamps of Architecture* has done best. The author's clear profits from the editions I have published of that book have amounted to close upon £2500.† But without going into further details, I may tell you that last year (1886) I was able to pay over to Mr. Ruskin, as his profit, £4000. And to that you should add the fact that during the year we greatly increased the value of his stock—as, for instance, by the new edition of the *Stones of Venice*. We have paid all the cost of production, and the profits on it will come steadily in.' It will be seen that Mr. Ruskin's royalties, if one puts his profits that way, are extraordinarily large. Thus, 2000 copies of the *Seven Lamps*, at £1, 1s., brought him a clear profit of £991, equivalent to a royalty of 10s. a copy. And this, so far as I examined, was about the average rate. Thus, to take a cheaper book, I noticed that 3000 copies of *Sesame and Lilies*, at 5s., brought him in £345.

"'And what, if I may ask, is your own arrangement as publisher with Mr. Ruskin?' 'I first published for him simply on commission. This arrangement lasted till the end of 1886. Since then I have worked under an agreement for proportionate profits.'

"'Where,' I asked, 'do your customers come from?' 'From all parts of the kingdom, but more from Scotland and the north than from the south, excepting London. It is a curious fact, too, that I send very much fewer books to Oxford than to Cambridge; a prophet is of no honour, I suppose, in his own university. The circulating libraries do not patronise us at all, with the exception of Mudie's, which takes perhaps fifty of each of the smaller works in the course of the year. Lately the orders from the Continent and the colonies (especially Australia) have

* Mr. Ruskin's profit on the new edition of *Stones of Venice* up to the end of 1889 was altogether £3069, *i.e.* since the book was published, in 1886.

† £3200 between 1880 and 1889.

[1] [Vol. XXVIII. p. 757.]

very much increased.' 'America, I suppose, lives on its pirated editions?' 'Yes, and tries to export them sometimes. I remember we were lately asked, as a special favour, to pass through a set of American editions for a celebrated traveller. The matter was referred to Mr. Ruskin, who replied that 'Mr. —— had much better not burden himself with stolen property on his missionary expedition. He shall certainly not do so with permission of mine.'"

Mr. Ruskin's system of publishing "in the wilds of Kent" has—like most other schemes of his devising—been derided as unpractical, visionary, and mad. On closer inspection, does there not seem to be some method in Mr. Ruskin's mad work?

END OF VOLUME XXX

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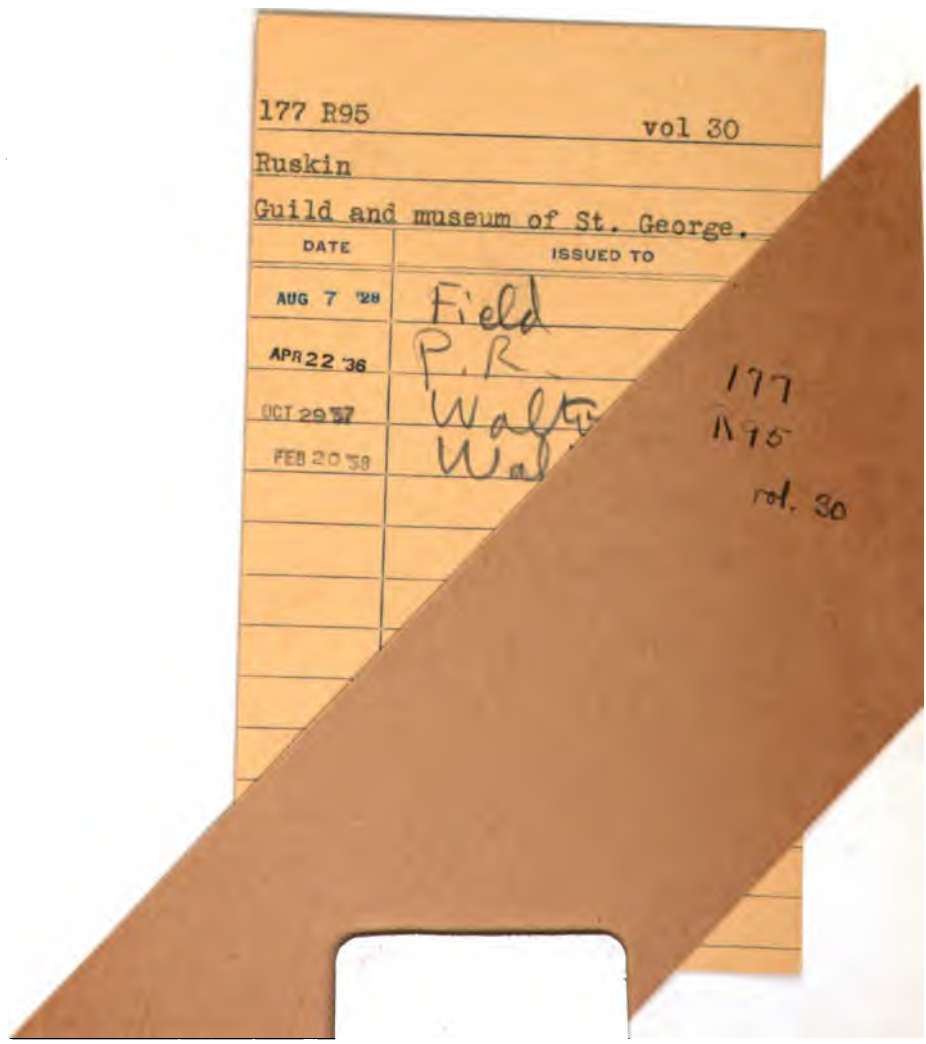
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